

FANTASY™ EMPIRE

A Female
Dr. Who?

3.75
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COLIN BAKER

exclusive interview!

**DR. WHO:
SEASON GUIDE 16**

EXCALIBUR

ALICE

THUNDERBIRDS

Anderson Animated! **2086**

and our regular features

CHEESEBOARD

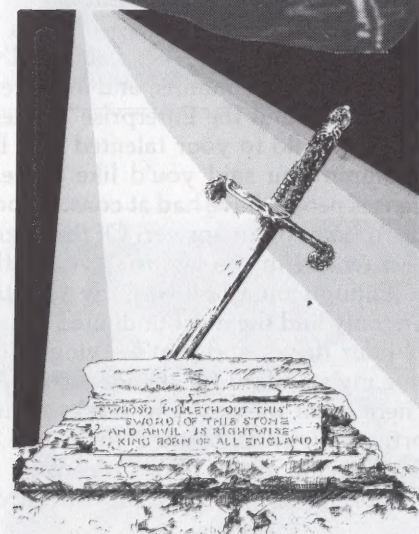
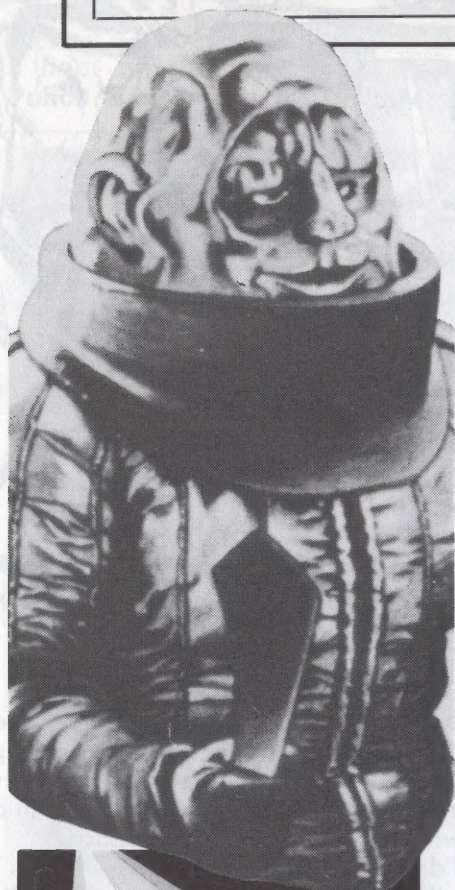
LETTERS

FUNNY PAGES

FANTASYTM EMPIRE

Editor: John Peel

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PLAIN ENGLISH

AIREY ACCOLADES

Dear Editor:

I have read parts 1, 2 and 3 of Jean Airey's "The Doctor and the Enterprise" and enjoyed it immensely (so has my brother). But how were you able to get permission from the BBC to publish Doctor Who related material? I am asking because I have written a series of stories on Doctor Who related themes and ideas.

A bunch of relatives and non-relatives alike have read them and constantly urge me to get the stories copyrighted and published. So could you please tell me how Ms. Airey was able to get permission and obtained her copyright?

Rena Sherwood
907 Springfield Road
Aldan, PA 19018

Ms. Airey was able to produce her series because the law allows for parody of ideas and characters copyrighted to others without the usual rigamarole of receiving permission or paying licensing fees. If your Doctor Who stories are not parodies, we suggest you contact the proper representatives of the BBC before attempting to copyright or publish them.



Dear Jean Airey:

I read with interest (as usual) your column on the APC Net. A wonderful idea! Our local Who group (the Whovian High Order of MidWisconsin, or WHOM—a very impressive name for such a tiny organization!) would like to get in on it. Please send me whatever information is necessary.

While I'm at it, I'd also like to say how pleased I was to meet you at last at the Panopticon West. As I said the, I've long been an avid reader of your FE columns, and my recent discovery of your "The Doctor and the Enterprise" cemented my determination to say hello to your talented self. By the way, in a recent column you said you'd like to hear reports on good experiences people have had at cons. It took me all of thirty seconds to think of an answer: Of the dozen or so conventions I've attended in the last four years, the Prydonian Renegades' Panopticon West was, by far, the best-organized, most friendly and the most undiluted fun. It was well worth the 12-hour drive, and that's saying a lot! From then on, it became my standard for the ideal con. All of us who went from here spent the next two weeks raving about it to our less-fortunate friends, to their envy (one of them immediately started saving up for New Orleans . . .). The only other con that springs to mind as great was Tardis 21.

I'd better quit burbling on now. Good luck with organizing the APC Net and your other activities.

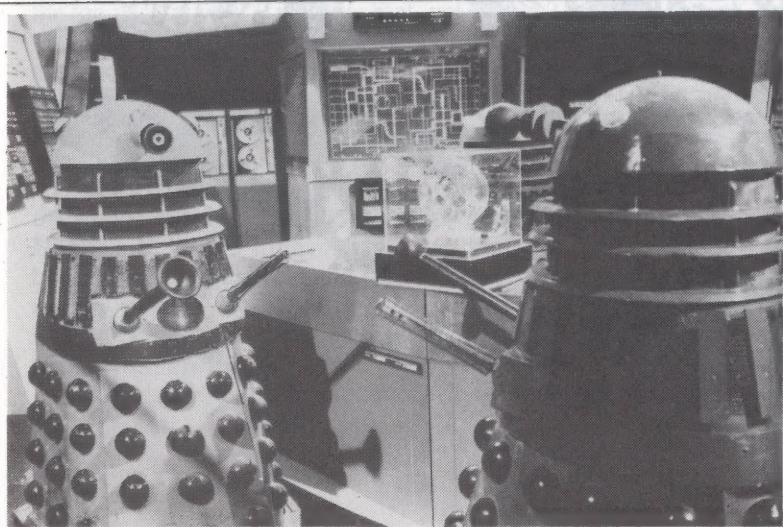
Mary Alice Wuerz
110 S. Brooks
Madison, WI 53715

FUNNY PAGES

Well...it's about this high, it has a light on the top, and it says **Police Box** in big white letters.



Yes, it's a **very** big sword...but I'm not making any promises until I see you without the mask.



No, it's **Your** turn to be vacuum cleaner. I was vacuum **last** week.



We could meet **after** work-we could have a drink...or maybe a quart of oil or something...

MORE ON PAGE 50!

THE SUN NEVER SETS



BY JOHN PEEL

leapin' lepus!

GHASTLY BEYOND BELIEF!

SCIENCE FICTION HAS NEVER BEEN TOTALLY SERIOUS, BUT I wonder if it will ever full recover from a new assault on its very foundations. *FANTASY EMPIRE* contributor Neil Gaiman and fellow writer Kim Newman have unleashed upon an unsuspecting world *Ghastly Beyond Belief* (Arrow Books). "Sterilize yourself with fear..." runs the blurb, and it might well do that.

It's a wonderful gem that every avid sf fan should try to memorize—well, at least bits of it. Included are quotes from sf masters such as Heinlein and Asimov, lesser known writers such as Lionel Fanthorpe and Rena Vale, and all those old movies you love to watch. There are publishers' blurbs, catchphrases, coming attractions and more that guarantee you an experience not to be missed.

For example, could you live with yourself if you never discovered the delights of such prose as this:

"He had to keep moving, it was like groping your way through a thick fog. The beams of your headlights throwing the fog back at you. It was like that, yet it wasn't."

We have to thank them for dredging up this classic piece of garbage for a modern audience. (It's from the infamous Lionel Fanthorpe's justly-forgotten *The Asteroid Man*. For those of you who don't know of this "classic" writer, there's a revealing interview with him in *FANTASY EMPIRE* 4.)

Then there are those wonderful quotes that make you doubt the sanity of whoever they are attributed to. My favorite is Norman Spinrad's little pearl of wisdom: "If Hitler hadn't become what he did he could easily have become a sword and sorcery writer." Now that may tell you something about the sort of people who write sword and sorcery books—or just about Norman Spinrad.

Despite such a lovely section reviling and reviewing our

favorite authors and novels, the best part of the book must be that dealing with the movies. I can't help but feel that quoting *Plan Nine from Outer Space* is a little like shooting fish in a barrel, but they did emerge with some wonderful lines I'd never heard before (often from films I'd never heard of before). How about:

"Enough of this playing around, destroy the whole planet!"

That's from *Escape from Galaxy 3* (1982) apparently, but what a sweet line in casual destruction! Another classic:

"You know it's odd, this head living on your dead assistant's body."

Yes, well, I'd probably have thought so, too, had I seen *Man Without A Body* (1958). But my own favorite line they use comes from a stinker of a film that managed to drag in Deforest Kelley—*Night of the Lepus* (1972), arguably one of the worst films ever made. Try this for size:

"Attention! There's a herd of killer rabbits heading this way!"

They don't make 'em like that any more...thank God. (For those unfamiliar with the film—lucky souls—it's about giant mutated rabbits hungry for human flesh that creep out of their burrows at night and rip things or people apart. The ludicrous effects are only slightly better than the script.)

The book itself is high entertainment, and I can guarantee a laugh a line at this collection of asinine antics from the sf world. At the moment it's available only in an English edition, so it will take a little hunting for. It is worth it! And maybe there will be a much-needed native edition shortly. In the meantime, I'll leave you with this question from the book to think over:

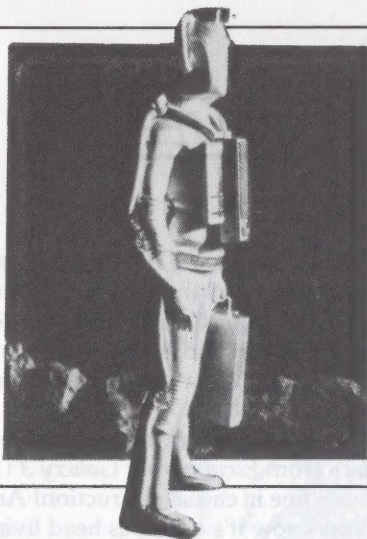
"Who said: 'I'll meet you at the Frug-a-go-go when I've finished with the cyclotron, baby?'"

Buy the book to discover the awful answer.

BUNDLES

BUNDLES

The next compilation tape of *Doctor Who* to be released in England will be the Patrick Troughton Ice Warriors story "Seeds of Death." It will be in black & white and run 135 minutes. There is still no news of any *Doctor Who* videos being released in the states.



Future *Doctor Who* stories being planned as books from W.H. Allen include:

Vengeance on Varos by Philip Martin
The Mark of the Rani by Pip and Jane Baker
The Savages by Ian Stuart Black
Fury From the Deep by Victor Pemberton
The King's Demons by Terence Dudley
The Seeds of Death by Terrance Dicks
Attack of the Cybermen by Paula Moore

Jeremy Bentham, contributor to this magazine, has just finished writing *Doctor Who: The Early Years* for W.H. Allen. The book is a factual look at the filming of the earliest black & white years of the series.

A single was recorded by a number of singers and members of the cast of *Doctor Who* called "Doctor in Distress" as a protest against the hiatus the show is on. Copies are being imported into this country.



Ex-*Doctor Who* Jon Pertwee is supplying some of the voices for *Superted*. This English cartoon series is being released on video over here by Disney . . . Ex-*Doctor Who* producer Barry Letts is to direct a new tv version of *Alice in Wonderland*. The cast includes Lis Sladen and Michael Wisher . . . Louise Jameson (Leela) has been signed as co-star for the new season of the adventure series *Bergerac* . . . Katy Manning is now living in Australia, where she has just completed a new film . . . Elisabeth Sladen and Brian Miller have had their first child, a girl named Sadie (born February 25th) . . .

Further Target releases will include:

The Faceless Ones by Terrance Dicks

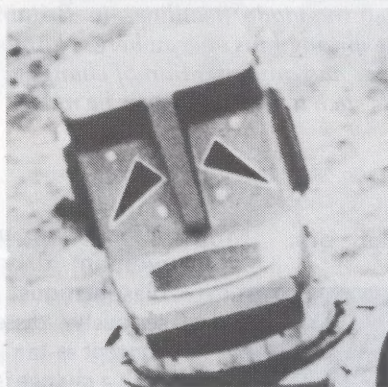
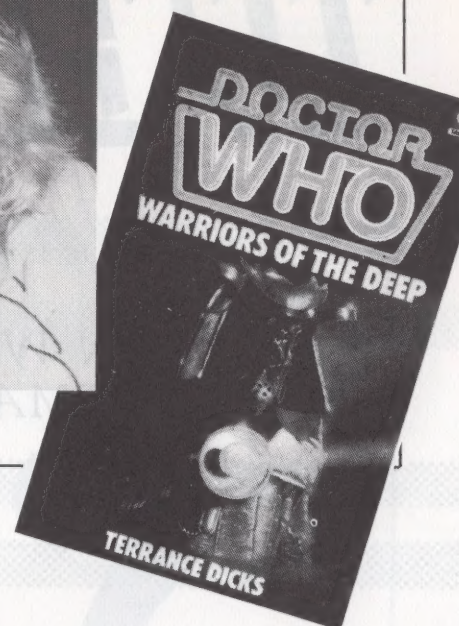
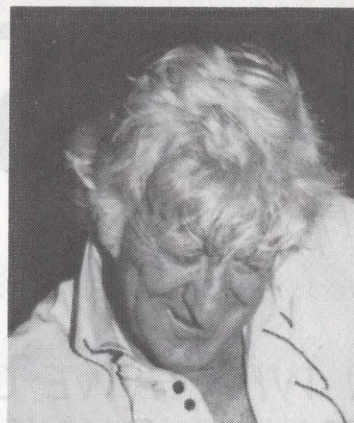
The Mind Robber by Peter Ling

The Ambassadors of Death by Terrance Dicks

The Space Pirates by Robert Holmes

The Ambassadors of Death will be the final Jon Pertwee story to be novelized, making him the first Doctor whose adventures have all been chronicled. Both Hartnell and Troughton have a number of adventures to be completed.

John Nathan-Turner, present producer of *Doctor Who*, has written a volume of memoirs about the show called *The Tardis Inside Out*. This will be available in both hardcover and paperback versions.



For those of you who have enjoyed the inventive humor of Douglas Adams' *Hitchhiker* books, may we recommend to you Terry Pratchett's new novel, *The Colour of Magic* (Signet, 253 pages, \$2.95)? It tells of a naive insurance salesman out to see the sights of his world—which just happens to be a flat disc supported by four elephants standing on the back of a giant turtle that's swimming through space. The book is lively, amusing and full of outrageous cleverness that has to be read to be appreciated. His throwaway descriptions are better than Adams', and his characters are lively and—well, not exactly likable, but certainly fascinating.

Actor Richard Greene, best known for his role as *Robin Hood* in 143 tv episodes, died June 1st. He was 66. Greene had become a Hollywood star in the Thirties, and his films include *Hound of the Baskervilles* and *The Little Princess*. He became internationally popular in the Fifties via the tv series, which earned the actor a fortune from its syndication around the globe.

WHO'S WHO

IN WHICH WE CONSIDER A FEMALE DOCTOR WHO...

In Peter Haining's book *Doctor Who: A Celebration*, producer John Nathan-Turner recalls a scheme devised by he and Tom Baker in which they hinted to the press that a woman may be next in line for the role of the Doctor. Their insinuation made headlines in Britain and caused heated debate among fans everywhere. Nathan-Turner later reveals he never had any intention of changing the Doctor's sex, and doubts such a move will ever be made.

Indeed, to many the very idea of a woman driving the TARDIS is blasphemous. However, when taken seriously, dissected and analyzed, the concept is far from impractical. In fact, such a change is not only possible, it may actually prove beneficial. Granted, on the surface, a female Doctor would appear to turn a proven success formula inside out, and upset over twenty years of tradition. Closer examination shows this wouldn't have to happen.

Many of the essentials would certainly remain intact. The Doctor would still be called the Doctor, and the TARDIS would still continue to land in the wrong time and place, and since the Doctor has always used brains before muscle to defeat his enemies, joining the "weaker sex" wouldn't substantially diminish his fighting prowess.

In the past, every actor to portray the Doctor has added elements of his own personality to the *Doctor Who* mythos. Any competent actress could do the same, although classic character traits such as intelligence, impatience, sense of humor and scientific curiosity should be inherited to keep a necessary degree of continuity.





The level of physical violence on the show would probably decrease. No one likes to see a woman get hit, even if she is the Doctor. This may seem like a restriction on the writers, but for every limitation there are a dozen new possibilities. And for a show 21 seasons old, new ideas are a treasured commodity.

Just imagine the regeneration scene, the inevitable return to Gallifrey, the reactions of previous companions (The Brigadier would need a rubber room after this!), and her first encounter with the Master. These and other memorable moments are waiting to happen if such a change ever took place.

Of course, there would be problems and situations that must be avoided. Chief among these would be the temptation to alter the character of the Doctor, simply because of a change in gender. As stated before, this doesn't have to happen. The basic elements that have persisted for two decades must be maintained, and writers for this character would have to remember that this is the Doctor, not a female version of past Doctors, not Romana (a companion of the fourth Doctor, and also a Time

Lord), and definitely not Wonder Woman.

One might expect the biggest change to emerge would involve the Doctor's companions. Traditionally, this role was filled by young, attractive woman with a penchant for screaming. Surprisingly, the situation probably wouldn't change under a female Doctor. Consider the choices; a male companion would appear to be in charge, if only due to the time-honored belief that a man protects a woman in a dangerous situation.

Similarly, an older woman (older than the woman playing the Doctor, anyway) would also appear dominant. Age represents knowledge, a key reason why all the previous companions were younger than their respective Doctors.

A child companion would make the Doctor appear more like a mother than a Time Lord, therefore the only possible fellow travelers for our lady would be the typical screaming females. The more things change, the more they stay the same.

Costumes could be a problem. A short skirt or low-cut dress is bound to bring letters to the BBC asking why Tom Baker or Jon Pertwee never appeared in

shorts. Complaints of sexism would be rampant, and rightly so. The best solution would be to have the Doctor dress conservatively, and keep the revealing outfits where they belong – on the companions.

From the BBC's standpoint, a well-handled female Doctor can only be advantageous. Initial curiosity is bound to attract those who haven't watched in awhile to see what the fuss is about. If the actress chosen is pretty (as she unquestionably would be) the older male audience would accumulate rapidly. However, younger boys who haven't yet discovered female charms may be turned off when their favorite Time Lord becomes a (yecch!) girl.

Still, this loss of audience would probably be made up in the multitude of girls and women who would flock to the show. So, as long as past standards of quality are maintained, a significant drop in viewership would be unlikely.

If you're still not convinced it could happen, consider this; in a country that already has women in Buckingham Palace and 10 Downing Street, can the TARDIS be far behind?



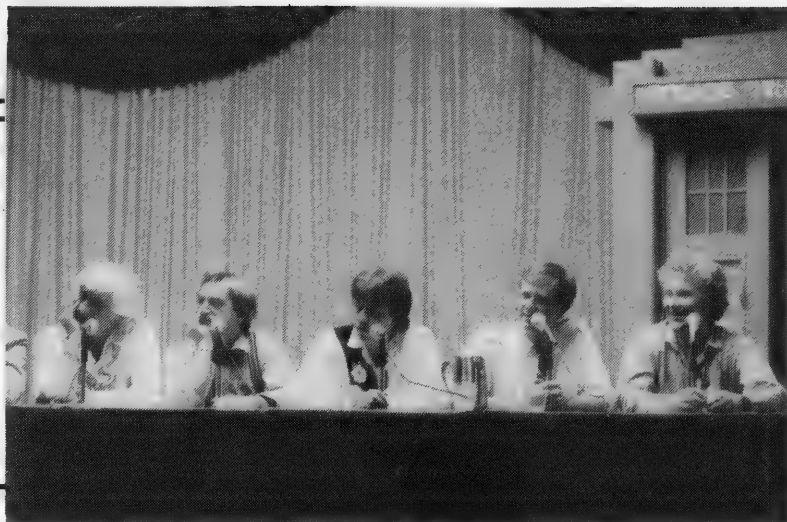
MONSTERCON

Tardis 21 Convention



BY JEAN AIREY

A Who line-up



It was 100 per cent better. Of course, some fans would have said that it couldn't possibly have gotten any worse. It was Monstercon II, the second huge convention to be held in Chicago over the Thanksgiving weekend. Last year its "official" title was *The Ultimate Celebration*—but as readers of this column are aware, it became known as *The Ultimate Disaster*. This year, apparently hoping to set a different tone, the organizers (*Spirit of Light*—a commercial group), decided that it would be called *Tardis 21*.

Not that they created much good will among the British as they set out to organize this con. Since it was the 21st anniversary of the first airing of the show in England, the

British fans had been working for some time on their get-together. Of course, these were fans, not a big corporation with appropriately large fees to pay guests, and when the dates for the Chicago event were settled on the same particular weekend, the British Convention had to be scuttled. This is not the kind of behavior that fosters good international relationships.

The final guest list included Colin Baker, Peter Davison, Jon Pertwee, Pat Troughton, John Nathan-Turner, Elisabeth Sladen, Nicola Bryant, Lalla Ward, Janet Fielding, Ian Marter, Nicholas Courtney, John Levene, Anthony Ainley, Frazer Hines, Mark Strickson and, from America, Eric Hoffman.

The guests were, as usual, absolutely marvelous.

Frazer Hines (Jamie) and Lalla Ward (Romana II) were attending their first American Convention. Now Frazer is the cutest guy I have ever seen in ages (my daughter agrees!) - and he must have a picture in his attic that is aging, because he certainly isn't. He really seemed to be having a great time and would certainly be a super guest at any convention.

I feel sure that Lalla Ward must have been wondering if she was going to get some rude personal questions on her relationship/marriage/separation with Tom Baker. But she walked into her first panel calmly and immediately got into the peculiar repartee that is good panel Q&A sessions. By the end of the con, she was making quips of her own ("Who is your favorite monster?" "Tom." "What is the strangest thing that happened to you while you were doing the show?" "Well, I married Tom, didn't I?") She seemed very pleased to find out that the fans wanted to know about her career as an artist (Watch for a book called *People and Their Pets*) and a knitting book featuring sweater patterns with cats on them.

One decision made this year was that

there would be no autograph sessions. With huge conventions it becomes physically and temporally impossible to sign autographs for everyone and do anything else! So the compromise this year was to have every guest sign 3,000 large posters that would be given free to the first 1500 members and then sold to any others. This did not please everyone. What does? Still, given the size of the con, I could not regret the loss of the autograph sessions.

But logistical problems cropped up here, too. The posters were large, slippery, and, in one pile, weighed a ton. Someone told me that "originally" they

were supposed to have been sent to England and everyone was to have signed them over there at a more relaxed pace. Sound good? Stop and think about it. There were 16 guests. They do not live or work in the same place - by any means. How were they supposed to get to the posters - or how were the posters to get to them? Was someone supposed to cart the posters around England and see that they were all signed? Beginning to sound like that scheme wouldn't quite work?

Right. It wouldn't have worked. So as the guests arrived at the con they were seated in a room on the top floor of the hotel and set to signing 3,000 posters. At first it was total pandemonium. Then Mrs. Troughton stepped in and suggested that everyone sign in the same place on each poster - that way you could tell what you had and had not signed. A brilliant lady - with an ingenious suggestion.

As an exercise tonight, try signing your name to 3000 different slips of paper, not just 3000 times. Not an easy thing to do. Experience helped. The "B" team (more on them later) pitched in whenever they could to keep the piles straight and, finally, to pull the signed poster out from under the signer's hand as it was



Jaimie and friend

finished, leaving a new poster there to be signed. People got nasty paper cuts from handling the posters - including the guests - and the general feeling was not one of joy.

Of course, there are stories floating around the signing "party". It was rumored that Colin Baker, arriving late on Friday, signed "his" posters in record time by signing with both hands at once (sort of a 2-fer). He admits that he can sign his name with either hand, but insists that he didn't do this! (Well, maybe once). Peter Davison, for the first time in all his American Conventions, wound up getting a fannish backrub by a member of the "B" team in the wee hours of Sunday morning so that he could finish signing "his." He is said to have remarked that he could not have finished without that encouragement. Mark Strickson tried to draw something on every one of his posters - fearing that people would not believe that they were all hand signed. At one point, *all* the guests signed aliases on one poster and gave it to the organizers saying that they had signed several that way and they were in the stack of 3000 somewhere (they weren't). John Nathan-Turner signed his full name on every poster (I think that he might have been lynched by the other guests if he'd tried to sign "JNT"). Most of the guests agreed as they got into the signing that they would rather sign and meet the fans - your hand still hurt, but it was much more meaningful.

Of course, British guests being what they are, many of them got out and met the fans and signed autographs anyway! (Note: they had been told that they were not supposed to be doing this!) There was a "limited attendance" luncheon on Saturday - and almost all the guests who were there signed autographs for the fans attending (well, 100 people is a bit more manageable). Anyone who had a copy of Jon Pertwee's autobiography was sure to be able to get it autographed by him. So in spite of aching hands, determined fans were able to get "special things" autographed.

One contributing factor to the relative calm and order this year was that there

were fewer people. On Sunday I was told that the registration count at the registration desk was less than 3000. This was a manageable number.

The Security types this year were certainly interesting. They were "PROFESSIONALS." That is, they'd done a lot of work at Rock Concerts. It took them almost the whole con to get used to DW fans. After the fourth time when one of the Guests came down to wander around the Dealer's Room just to see what was going on and to say "hi" to people, they realized that the British Guests did not look upon themselves as "Rock Stars" - requiring hulking, brutish bodyguards to protect them from 10-year-old-kids. So while there were no major problems that I saw with the Security folks, it has to be admitted that for a good two days of the con they were uncomfortable around us - and we were uncomfortable around them. Rather like two dogs circling each other, waiting for the other one to bite.

Perhaps the one really sensible thing that the organizers did was to ask some of the fans who have worked many cons with the DW guests to be the "Guest Liaison." They were to see that the guests were happy, fed and got where they were supposed to be on time. Under the capable direction of Sally "Benton" O'Brien, there were 5 people on what was known as the "B" team. They did their jobs well, working constantly all weekend, and largely contributed to the freedom that the guests felt to go out and talk to the "other" fans. Although they were *not* Security, many times they wound up being the only ones around, with a guest, in a large group of fans - and they never had any problems.

But I don't like the way the organizers of this convention treated these folks. This was a con run for profit. Except for the "B" team and the Con photographer (Linda Terrell) - to the best of my knowledge - everyone else working the con was a paid staff person. Yet not only were these folks not reimbursed for the expenses they incurred doing this, but the "B" team was never *even thanked* by any of the key paid staff. Yet they were doing work that was crucial to the suc-

cess of the con; they did it well; and they helped to make the con a success.

Now you might say, "Hey, let me spend a weekend escorting the guests and being with them, and I don't need to be paid anything - I'd even pay for the privilege!" But isn't that what the organizer is counting on? Sure you can get some fans to work neat jobs like guest relations for nothing, while the money you save because you don't have to pay "professionals" to do the job increases your profit. It is possible that by doing "free" work *we* are defining what our true value is to the commercial organizations? After all, how much does it cost to write a few thank-you notes? Isn't a fan worth that much?

A lot of folks that I've heard from had a really good time at this year's convention - but I've noticed that most of them were with a group of fellow fan/friends. But what about the people who are not with a group? Who went alone to this panel and that. Who never got a chance to hear a truly fannish panel. Who never even got to find out that there are fan clubs and fanzines and all kinds of fun fannish things that you can do that don't cost you \$75 or more weekend. If you stop to think about it, after you've heard the same panels several times, the fun of going to a convention (and the thing that makes it worthwhile to save your money to go) is not just the guest—it's the chance to be with your friends during the convention - and then to share memories and photos afterward. If you don't experience that, then how often are you going to return - and return - and return?

So I would put it to Spirit of Light - Are you willing to let the fans get involved? Can you structure your commercial convention so that the fans *can* get involved? Or do you really believe that the fans belong in the audience with their mouths open only to ask questions of the panel?

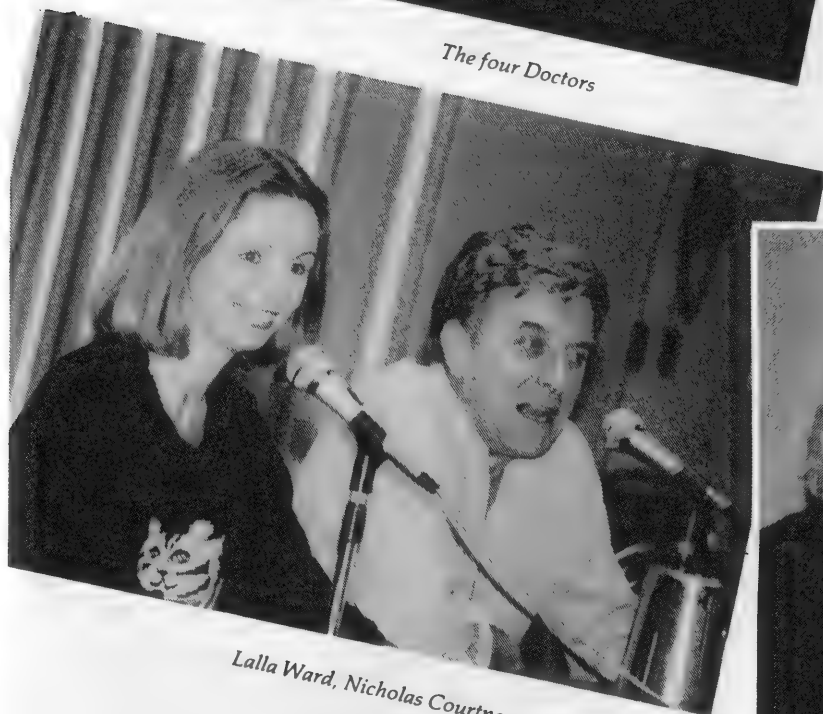
It *was* 100 per-cent better, but in my book that only moved it to "good." There's quite a lot of room for improvement. Can they do it? Will they do it? I expect we'll find out next year at Thanksgiving time.



Pertwee, Fielding and Troughton.



The four Doctors



Lalla Ward, Nicholas Courtney



INTERVIEW

COLIN



BAKER

Recently, Colin Baker was able to take time out of his busy schedule to sit down with interviewer C.L. Crouch and photographer Lauren Keeper. They recorded the following conversation with the current Dr. Who.



Q: I thought I'd start off by asking you (may as well start off with the juicy ones) are you aware that you're becoming a sex symbol in the United States?

BAKER: (Hearty laughter) No! I'm not aware that I'm becoming a sex symbol and I don't believe a word of it. You're making it up.

Q: No, I'm not! It's an undercurrent that I've heard again and again. It's usually in reference to, "He's going to beat Tom Baker," who's also known as a sex symbol. There's also a question of whether or not there's any rivalry between you and the other Doctors, and especially Tom Baker. I have heard stories about the scarf and how you would get "totally aghast" at the idea of someone else wearing scarves while you were doing a panel and so forth.

BAKER: The very first couple of conventions I went to I did it as a gag, basically because the name is the same, the hair is curly and there are obvious similarities which are going to be noticed. I've never met the gentleman so I don't know, but I suspect we've got the same sense of humor. Plus there are similarities in the way of playing the part, although I would say that I was more similar to other Doctors than to him. And he has such a firm foothold here!

He's an obvious target to go sniping at, but it's all done in the best possible taste. This is *tradition*, established within Doctors. When Pat Troughton and Jon Pertwee get together, they have a kind of friendly rivalry. I think if I was nasty to Peter Davison, people would lynch me because he's such a *patently* nice person. William Hartnell, alas, is no longer with us, so it only leaves Tom! And wherever I looked at my first convention, there were scarves. So off the top of my head I just said, "BURN YOUR SCARVES!"

Q: Yes, and I printed it. I didn't know at the time what was behind it and that's why I wanted to find out.



"I would say Pat Troughton is one of the nicest, gentlest, best actors I've ever met."



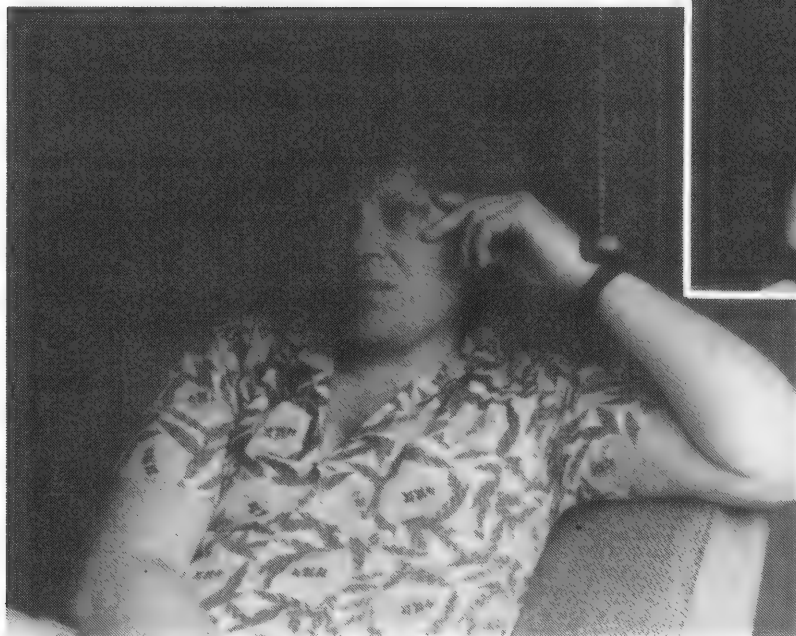
BAKER: Basically, there's no point in doing this job unless you plan to be good at it. The comparisons are made not by we who play the part, but by fans. They all seem to want to have a favorite. I *personally* think that's rather sad. I think it's quite nice to like the *program* and enjoy each Doctor as they come along.

Q: Yes. How well do you know Jon Pertwee, Pat Troughton and the other Doctors. I realize that you don't know Tom.

BAKER: I know Pat quite well because I once shared a flat with Pat's son, David, who (if you're a real *Doctor Who* aficionado) is actually in two of the *Doctor Who* stories.

Q: No, I didn't know that. I don't consider myself a trivia expert, though.

BAKER: As a little lad, David Troughton played a young soldier in a story which I think was called "The War Games." It was a very long Pat Troughton story about a planet split into different war zones. Then ten years later David Troughton was in "The Curse of Peladon" and he played the king of Peladon in that. It was a Pertwee episode because I shared a flat with David at that time. We were both young actors—him younger than myself, I have to add—and he and Katy Manning invited me to join them to go and see a musical called *Godspell*. That's when I first met Katy. I shared a flat with David for about eight years. I was his best man when he got married, so of course I met Pat there. I've met Pat off and on over the years, and then we did "The Two Doctors" last year. I would say, unreservedly that he is one of the nicest, gentlest, *best* actors I've ever met.



"The truth is always a hundred percent more mundane than the rumor."

Q: That reminds me of something. A rumor has it that in "The Two Doctors", Peri "bares all," and somebody remarked that it should be called, "The Two..." because there was a brief clip which they didn't edit out in which she was getting undressed. Did that actually happen?

BAKER: No. There is a shot right in the beginning where we were fishing and it looks as though she's not wearing anything. But it was just the angle of the shot. She was wearing a sort of bolero top over something else and there's something about the light which makes it look as if...but in fact she's totally clothed.

Q: (Laughs) I can breathe a sigh of relief, then, because one of the things I've always liked about Doctor Who is the fact that people of all ages could watch it.

BAKER: Yes.

Q: I like the good rumors but I don't like the nasty ones, such as Doctor Who not coming back one.

BAKER: The truth is always a hundred percent more mundane than the rumor, I'm afraid, and always a lot more casual as well. I mean, all of the rumors going on about the break in filming imply that there's some kind of malevolent influence at work in the BBC. There isn't. There's no great plot.

Q: Could you briefly describe what you think is going on with the hiatus?

BAKER: So what you've just asked me is what's going on at the BBC. BBC has two channels—BBC-1 and BBC-2. They each have their controller who decides what programs will

be made to be shown on that channel. Above them is the managing director of television. Above *them* is the Board of Directors, but they are purely a kind of governor, or supervisory. They leave the day-to-day running to the people who are in the administrative jobs. So the controller's job at BBC-1 is to decide what programs will be shown and how the money which is allocated to BBC-1 will be spent.

Now the first thing that happened was that Michael Grade recently took over the job. He is a young man—younger than myself—whose family, the Grades, are like the royal family in the sense that they have been in television and entertainment for two or three generations. The only one of the next generation is Michael Grade. He's been a comptroller of an independent company. He went over to America and when he came back he got the job of Controller of BBC-1. Now he wanted very much to do things *his* way, and there's an old saying—"A new broom sweeps clean." The first thing he did was to cancel *Dallas*. This brought such a storm of protest that there was pressure put on from above (so I understand), and it went back on again.

The *second* thing he did (because the BBC is a bit short of money) is to say, "We're going to save money this year, so what we're going to do is *not* produce *Doctor Who* this year. That will save us money to do new drama because they want to do *new* things, and the only way we can do new things is by cancelling some of the *old*."

That was his logic and so *Doctor Who* fell under the axe. What happened was a storm of protest—headlines in

"When I said I wanted to be an actor, that was dismissed by my father as being an unworthy occupation for an intelligent young man."



national daily newspapers, and if you think how important that is—*The Daily Mirror*, *The Daily Sun*, *The Daily Star*...

Q: (Laughs) I'm somewhat aware of those...

BAKER:—which are the tabloid papers, but they nevertheless said: "DOCTOR WHO AXED!!" Thousands of letters, and I mean sackfuls have been carried into Michael Grade's office to Bill Cotton, who's the managing director of television.

Q: From the British fans?

BAKER: From British fans, and then of course once the Americans got word of it from the American fans.

Q: There's really a lot of mail from America? We spread the word, of course, but we weren't sure it was getting that much response, so it's good to hear.

BAKER: Obviously I haven't seen the mail, so I don't know, but I am told that's what is happening.

Q: We heard that you were upset and that John Nathan Turner had gone for five days without any sleep and was distraught and all sorts of stories were coming back here.

BAKER: (Grinning) As usual, a little hyperbole crept in there.

Q: How did you react to that, as a matter of fact?

BAKER: I WAS SHATTERED! I was very upset! I mean, if you put it in the context of someone who had just taken over the part—at the end of the first season, the program's taken off! Now I hope and pray (I think I know) it's not because they think, "My God, he's dreadful! Let's take him off!!" But nonetheless it could be interpreted that way. To someone who's not even slightly interested in *Doctor Who*, it reads: "Colin Baker's taken over the part. Oh, yeah, they've taken it off..." The two things are linked together subconsciously in their mind and I don't like to be associated with that kind of failure!

Also, I'm enjoying doing it! I was geared up for it! I was ready to go on to the next series. We should be starting next week on a superb story which I'd read and I was really excited about—a really very good one. It was harking back to something in the past, but a very clever story. So, yes, I'm very, very disappointed.

A group of fans got together to make a record called *Who Cares?*

Q: I heard that Anthony Ainley was even going to sing on it, of all things!

BAKER: Oh, he sort of did a little "sprecht singing", yes.

I sang on it as well! And so did Nicola, and Phyllis Nelson, the American black singer. Who else would you have heard of—Bucks Fizz, which is an English group. And the Moody Blues. They were on it and John Lodge came along and sang on it. Matt Bianco's another. A lot of British singers. It was obviously in the wake of the Ethiopian appeal record, but it was much more minor and the funds were for cancer relief, so it wasn't to raise money for *Doctor Who*, but it was just a protest song which was written.

Q: There are some basic statistics I need on you: Do you have any brothers or sisters? What are your favorite interests?

BAKER: I have one brother, Michael.

I was born in London, during the war, in 1943. So I spent

the first two years of my life dodging bombs, when I was oblivious of the fact, although I do have a piece of shrapnel about the size of a key which imbedded itself in the back of my infant cot when the house opposite caught a direct hit. So but for the six inches by which that missed my head, I wouldn't be sitting here today. Those are the little threads of circumstance which lead to life and death. It's quite extraordinary, isn't it? Those little, tiny things.

When I was two years old I met my father (long pause, sees the look on my face) because he'd been away fighting the war.

Q: Oh! Dad came back—I'm glad we got the rest of that!

BAKER: He'd come home on leave, you see, a couple of times, which I gather was quite traumatic for me. At two I didn't like the idea of this man who suddenly appeared and who Mummy seemed to like quite a lot.

Q: Your memory goes back quite a ways, then.

BAKER: Well, it's only because I've been told that. I don't remember it at all.

Q: How far back do you remember, then?

BAKER: I have an appalling memory of my childhood. I think all of my information that I trot out on these occasions is stuff I've been told! Memory is half what you do and positively physically remember and the other half is information that's been topped up by others through the years. But to carry on.

When I was two or three years old, after my father came back, he was then moved from London up to Manchester in the North of England for his work. He was managing director of an asbestos company. So I went up to the North of England when I was quite young and lived there until I was 23. When I said I wanted to be an actor, that was dismissed by my father as being an unworthy occupation for an intelligent young man, so I was dispatched off to law college. I studied law for five years. About the time I was due to start practicing as what you would call an attorney (and what we would call a solicitor), I decided I'd had enough.

Q: I was having trouble picturing you with a briefcase and a three-piece suit.

BAKER: Didn't work. I was anarchic, I'm afraid. I had too exaggerated a sense of justice to work in the law. It's quite interesting but it does tie in with the Doctor, actually! The Doctor isn't about the letter of the law at all—he's about justice. Natural justice, intergalactic justice or whatever you like. And I always felt that way. The company I worked for was a big company that always worked for the big man and was always crushing the little man, or so it seemed to me. So I used to be very unethical! I used to decide who I thought was in the right and structure the case accordingly!

Q: Well, bravo!

BAKER: I used to tip people off! I'd ring 'em up and say, "Look, you're about to have a summons served on you—I should make m'self scarce if I were you," and things like that.

Q: Depending on your point of view, you'd make either a terrible or a wonderful lawyer.

BAKER: I've never regretted doing the law because it does



"I'm always hesitant about wearing the costume because when I'm over here, I'm Colin Baker, I'm not the Doctor."

mean that, for instance, I can buy and sell my own house without having to hire lawyers, I can make my own will and I can sue people.

Q: The Doctor goes about it in such a sort of generic way, rather than getting specifically legal about things.

BAKER: Yes. Unfortunately for me, the alternative would probably land me in prison if I started righting wrongs in the sense that I would like to, but I have never been able to turn my back on something that I consider to be wrong. I've never thought about it before, but it is very "Doctorish," isn't it?

Q: Yes, which leads me to the next question. Somebody asked me, "Is he really into Doctor Who?" How much of you is the Doctor? I know you've only had a short time to be playing him, but how much of yourself is the Doctor and for that matter, visa/versa? And where's the suit? Won't they let you bring it over to America?

BAKER: I'm always hesitant about wearing the costume because when I'm over here I'm Colin Baker. I'm not the Doctor. The Doctor is someone who goes around in the Tardis and meets Daleks and Cybermen. We do it in a studio and I know that as a *kid* particularly I wouldn't want to see the Doctor in my supermarket. I want to see the Doctor doing exciting things on television.

Q: But at conventions there are a lot of children who want to see "The Doctor."

BAKER: Even there I have worn the costume, but I feel wrong.

Q: Really?

BAKER: I feel *wrong*. I hope the people want to see *me*, Colin Baker, the guy who *plays* the Doctor, and to talk about the Doctor, and yes, I'll do cult "I am the Doctor" acting. But I feel uneasy about being the Doctor when I'm *not* the Doctor. I'm an *actor*. I rehearse and learn a part, and I *play* it. I don't want to have to play it when I'm not being the Doctor.

Q: I can understand that.

BAKER: I'll come out of the Tardis and do a big entrance and say, "I AM THE DOCTOR!" At the first convention I did I suddenly had this idea and I said, "William Hartnell was the Doctor. Patrick Troughton was the Doctor. Jon Pertwee, blah, blah, blah—I...AM the Doctor!!" It just seemed this sort of grand, theatrical way of getting the ball rolling.

Q: It echoed the show, too. "Like it or not, I am the Doctor," you know?

BAKER: Yes. But once that was done and you sit down, they say, "Ah, Colin, what part of England do you come from?" and you're sitting there dressed in the Doctor's Costume, and if you're in the Doctor costume you've got to be treated *totally* as the Doctor, for me. I know that Jon wears his—and that's great. Also Jon's personality and the costume all go together. But I'm not sure that mine does.

Q: I think that some children would be pleased to see "The Doctor", but I think the older fans probably are very pleased to see Colin. I was surprised when you came out without the costume yesterday. I was going, "But he's not in The Coat!" What is it you called that coat, by the way?



BAKER: I called it "The Wonderful Technicolor Cozzie."

Q: Have you ever done theatre?

BAKER: Oh, yes!

Q: What sort? Shakespeare?

BAKER: I have done Shakespeare, yes. My career started when I was 26. I did about two or three years of repertory theatre, which is local theatres all over the country. They'd have a group of a dozen actors who do a dozen plays for a six month period. Now they've got actors in for each play because they can't afford to keep standing companies. I did *that* for two or three years and then was quite lucky to get my first television very early on. That was a series called *Roads to Freedom*, which was a Jean Paul Sartre trilogy. I played a rapist (laughs)—a high class rapist!

Q: Did you mostly play villains?

BAKER: Well, yes. That started the ball rolling, because the next part I got was in a British version of *War and Peace*, with Tony Hopkins as Pierre. It was a 26-hour series. That's 26 hours of *War and Peace*, but it was stunning. It was beautifully done, and I was very lucky that I played Prince Anatole Kuragin. If you know the story, he's the one who elopes with Natasha, the sort of villain of the piece. That took about a year and a half to do. Then I played Count Wenceslas Steinbock in a thing called *Cousin Bette*, which is a Balzac series.

I did a lot of that kind of "classic," what would be shown here as *Masterpiece Theatre* stuff. Then I did a fair bit of theatre again. I was at the Chichester Shakespeare Festival. I

did *Macbeth* and *Hamlet*, things like that. Around 1974, I got the part of a ruthless tycoon, a J.R. type, in a series called *The Brothers*, which I suppose was the kind of forerunner of soap operas like *Dallas* and *Dynasty*. It was about power and business, only British style, and I played the J.R. prototype. I was voted by a viewer's poll in the national newspapers "The Most Hated Person in Britain" at that particular time.

I think the character was actually a bit more interesting than J.R. because he *never* did anything wrong. But it was all done for business purposes only. Human feelings were not considered. At all. Unlike J.R., he wouldn't deliberately hurt anybody. He was uninterested in emotion of any kind. Couldn't understand it. He did what was most appropriate for business. If that happened to involve demolishing someone's house, as long as it was legal he didn't mind at all. And that's what infuriated people, because it was so dispassionate. I don't believe that anyone in Texas would do business with J.R. He's so unsubtle! He has no charm. But the character I played could, if necessary, be very pleasant and nice, because there were no odds in not being so. It was only when he had to be unpleasant that he was.

The Brothers finished in 1976. We didn't know it had finished. What usually happened was that you went away for two or three months and did something else. Then you got in touch—"Okay, we're starting again." They didn't get in touch again! It was quite extraordinary. That's the way they work. No one says, "We are cutting *The Brothers*."

They just don't bother to do anything. That was the end of it.

Then I got a small part in *Doctor Who*, which you know about—Maxil, in "Arc of Infinity. And I did a *Blake's Seven*. I did an afternoon series, a sort of tearjerker called *For Mattie, With Love*. It was about a woman dying of cancer, whose widower remarried after she passed on. I played the "unpleasant son" of the person he married, which was a fun part. Then along came the Doc. So, in terms of British television, I've *always* been seen as an unsympathetic character, or a "meanie." Then suddenly I got this part, which is lovely!

Q: How do you deal with crowds of fans? Like at a station where fans are tongue-tied, overawed and so forth?

BAKER: It's like any personal interaction. Hopefully, after years of experience talking to people, you find a way of putting them at ease. It doesn't always work. There are some people who don't understand my sense of humor. I met someone at a convention recently who told me I had been extremely rude to her at another convention. What it turned out had happened was that, as I was walking through the foyer, she was standing there wearing a huge Tom Baker scarf and hat. I said something along the line of (I thought in humor—"Get rid of that scarf at once! How dare you wear that in my presence?"

I think the mere fact of saying that indicates that it's not intended to be serious. But this woman had been distraught for weeks because I had told her to remove the scarf. I would say that's hypersensitivity rather than anything that's my fault.

Q: Yes. Delivery is everything in a line like that. Of course, if you're an actor, and a good one, I should think it would be obvious to almost anyone . . .

But there are people out there who are almost religious about Tom Baker, I've noticed. I'm a fan of the man as an actor. I first discovered him years before *Doctor Who*, in *Rasputin*.

BAKER: Excellent, wasn't he? He's very good at that! Tom has great charisma. He's got an intensity, a very particular face, a very strong face.

Q: There is that problem though, with a lot of fans, who are called here "Bakerites." I don't know if they have them in England or not, but to a lot of those people Tom is still "The Doctor." I find it a bit of a blank spot trying trying to talk to people like that about Doctor Who, or about individual actors such as yourself or Pat Troughton. I have to confess that, up until now, I'm having to revise my opinions! Pat's been my favorite Doctor, and that always blows people away, especially "Bakerites." We're going to have to call them something else now!

BAKER: I think the difference between here and England, in that respect, is that in England we obviously had it in order. It was Hartnell, Troughton, Pertwee, Baker. So Tom Baker is the fourth Doctor. He happened to play the role for seven years, which is a long time, so there is a generation which

only knew Tom really, for whom Hartnell, Troughton and Pertwee were memories. But over here you started with Tom, and you had seven years worth of the programs he made, which is a lot! I can't remember how many episodes, but a hundred maybe.

That was a very strong image to get first, and then you got the others afterward. I can see where a "Tom" cult would have built up. But it didn't have the same kind of footing in England. Because Hartnell only did it for three years, we got used to the idea that the Doctor was going to change.

Q: A rumor that's making the rounds has it that you'll be working with Tom Baker, briefly, in the 23rd season, when and if that comes. Word has it that he will be playing an "evil abbot" in some episode.

Baker shakes his head "no," seemingly in bewilderment.

Q: With you, yes! And not as the Doctor, which again will be a precedent. Do you know anything about this?

BAKER: (laughing merrily) NO.

At the moment, John Nathan-Turner, who I see regularly, is just waiting to hear what's going on so he can commission the scripts. If they don't know, I'm sure that whoever said Tom Baker's going to play an abbot is starting rumors just for the sake of having a bit of fun.

Q: Somebody would like to see a "Six Doctors" show, with somebody else replacing the first Doctor, of course. Do you think they might listen to you if you told them there was interest in such an episode?

BAKER: Without me saying it, I think they know anyway. The word "special" says it all. We had a Five Doctors special a year ago. Having a Six Doctors special so soon would make it less "special." It's got to mark something interesting. I'd guess the 25th anniversary would be the time to think about that. I also feel we should let the first Doctor go. Having replaced William Hartnell once, and then, alas, Richard Hurndall dying (which is a great tragedy. He was a very nice man). That's just my opinion.

Q: It's possible you're right. Of course, the Five Doctors special is still exceedingly popular. Every time the local PBS station plays it, they get more response than from any other single episode.

BAKER: Really?

Q: Yes! People who'd never seen the show before call and say that that episode hooked them. Beats me how they can tell what's going on.

BAKER: Yeah, it does seem a bit odd, doesn't it?

Q: As far as replacing Doctor Number One, I don't know. I don't see how anybody else could play him, even if they wanted to. How can you fill those shoes, especially after Richard Hurndall's death?

BAKER: Well, I think given the fact that you've got a program in which someone regenerates, therefore the same character can look different, you're somehow compounding a greater problem by recasting one element of it. You've got regeneration with regeneration. I just think it's too tricky for words.





"After years of experience talking to people, you find a way of putting them at ease. It doesn't always work. There are some people who don't understand my sense of humor."





ALICE IN

BY JOHN PEEL

Without a doubt, one of the best-known and best-loved books in the English language is Lewis Carroll's *Alice's Adventures in Wonderland*. With its blend of fantasy, parody and humor, the book has been selling constantly since its release in 1865, 120 years ago. Not suprisingly, there have been various attempts to film the story; the latest being a mini-series promised for 1985 from Irwin Allen, starring Natalie Gregory.



Alice as depicted in the original illustrations by John Tenniel.

Earlier filmed versions of the story have not exactly fared well. Though silent versions were made, the first large-scale attempt was in 1933, with *Alice in Wonderland* starring Charlotte Henry as Alice. Despite a score by Dmitri Tiomkin and a guest cast that included W.C. Fields as Humpty Dumpty, Cary Grant as the Mock Turtle and Gary Cooper as the White Knight, the film is terrible. The script mashes together the book and its sequel, *Through the Looking Glass*, and adds a number of totally irrelevant sequences to an overcrowded script.

In an overlong introduction, we are introduced to all of the elements that Alice will see—a turtle, a white rabbit, a chess set—and even the picture of her Uncle Gilbert. When Alice falls asleep, she manages to go through the looking glass in a fine piece of special effects wizardry. The cameos by Fields, Cooper and Grant, however, are the only other lively



WONDERLAND

parts of a very dull and cloying film.

In 1949, an even more unsuccessful version was made with Carol Marsh as Alice. This seems to have disappeared without even a ripple.

In 1951, the ever-questing Walt Disney had his animators try their hand at a cartoon version of the story, which failed to make a box office impact. A few of the songs were moderately popular ("I'm Late, I'm Late" and "A Very Merry Un-birthday"), but the film was more Disney than Lewis Carroll. The movie has been rereleased consistently and is now available on video—almost inevitably the mark of a Disney failure.

In the late 60s, two different tv versions made their way to the air. BBC 2 in England made a very strange serial in which all of the animals and creatures were replaced by human counterparts. The idea was that the intent of Carroll had been to parody people in his story, so the reverse was now done—for example, the hookah-smoking caterpillar was turned into a bookish professor. The story met critical acclaim but virtually no audience.

In the USA a full-star version of *Through the Looking Glass* was shown. An NBC special, it hit the air on November 6, 1966, and earned distinction as the worst version yet made. Ricardo

Montalban and Roy Castle (as Lester the Jester) made fools of themselves, along with the Smothers Brothers. Needless to say, this appalling travesty was another flop.

FINALLY, A GOOD ONE

So far, there has only been one movie made that has remained true to the dialogue and spirit of Carroll, and that production was the best of them all—*Alice's Adventures in Wonderland* (1972). English-made, the film stuck very rigidly to the book, reproducing a great deal of Lewis Carroll's zany dialogue. Very few additions were made, though the Tweedledum and Tweedledee episode from the second book was incorporated into the film. Despite the cast, crew and energy put into the movie, it was not a success.

It is hard to understand why such a clever film should have failed—it avoided every pitfall of the previous versions and stunned and amazed the few who went to see it. Thankfully, it is now available on videotape and was recently shown on HBO, making it once more accessible to viewers.

The movie (but neither the tape nor the tv) began with an overture, which in itself is rare these days. Scored by the

brilliant and prolific English composer John Barry, the overture lays the groundwork for the upcoming fantasy. Barry is best known for his James Bond soundtracks, though he has scored over seventy other films, including *The Lion in Winter*, *Born Free*, *Somewhere in Time*, *Midnight Cowboy* and *The Black Hole*. The overture to *Alice* was also used to provide the background to *The Making of Alice's Adventures in Wonderland*, narrated by Michael Crawford (the White Rabbit) and shown on BBC television a few weeks before the release of the film.

Adding to the music was a selection of songs, either from Carroll's original (such as a brilliant rendition of "Twinkle Twinkle Little Bat" and another of "Will you Walk a Little Faster?"), or else originals penned by Barry's partner and friend Don Black ("Curiouser and Curiouser" and "The Pun Song"). The production ended up as a musical, but with carefully considered music. All theme music and songs contained a great deal of the Lewis Carroll whimsy, and the score ranks amongst the best John Barry has ever recorded.

The crew for the film was no less talented. Josef Shafiel, the producer, and Will Sterling, the director and scriptwriter, both felt that the picture was viable. "In

my opinion," Shaftel commented, "nobody has yet caught the true spirit of Carroll on the screen."

INTO WONDERLAND

To create Wonderland on screen was not easy. The pre-production work took six months, and the filming itself twelve weeks. The sets were built on England's largest soundstage, with forced perspectives and very odd atmospheres. Trees seemed almost two-dimensional, and frequently had faces. Houses and such looked realistic, but somehow smaller than life. From mad areas of woods, one suddenly wandered into a giant mushroom field.

The sets were the responsibility of Michael Stringer. A veteran of many Disney movies, he won an Academy Award nomination in 1971 for his work on *Fiddler on the Roof*. "I like large sets," he confessed at the time. "We were given as much room as possible so we could spread ourselves." The famous illustrations of Sir John Tenniel, *Alice's* original illustrator, were heavily relied upon by the design team. They wanted the production to look authentic to the version most people were familiar with.

Authenticity to the Tenniel originals meant a lot of hard work for costume designer Anthony Mendleson. Though Alice wore only her familiar pinafore, six duplicates of the dress had to be made in case of emergency. The film's greatest challenge was the end sequence, with its royal procession and trial. "There were six clerk costumes for the extras in the court," Mendleson recalled, "while the playing cards involved with the King and the Queen of Hearts also had to be individually tailored. There were the Spade Gardeners, Club Soldiers, Diamond Courtiers and the royal Heart Children. A lot of the costumes were duplicated and worn by the dozens of dancers and extras who appeared in the film."

Naturally, there were a lot of special effects to be done. Roy Whybrow, the supervisor, almost rubbed his hands with glee at the thought of the work involved. "You can work on a hundred films and not get one like *Alice*," he explained. He had to get a cheshire cat to wag its tail (all done with electronics, and then the sequence was cut from the film!) and have Alice emerge completely dry from a vast pool of tears. But the hardest effects shot was the croquet game.

In the book, live flamingoes are used for mallets, and curled-up hedgehogs for

balls. Clearly this would not be pleasant work for animals or birds, so it all had to be done electronically. The flamingoes were designed with movable necks that would be controlled remotely to make the heads turn realistically. The hedgehogs were modeled after live specimens, but actually constructed larger than life to make them more visible. To get them to move about as they had to, they were motor-powered and placed on small track on the croquet lawn.

Choreography for the dances was by Terry Gilbert, and the stunning photography by Geoffrey Unsworth, a veteran cameraman on such visually brilliant movies as *2001: A Space Odyssey*, *Cabaret* (for which he received an Oscar), *Stairway to Heaven*, *A Night to Remember*, *The Return of the Pink Panther* and *A Bridge Too Far*. His final movie, which includes a dedication to his memory, was 1978's *Superman*. For *Alice*, he created a pastel shading that gave the whole production a beautiful all-round look. The sequences filmed on the Thames for the beginning and end of the story are truly wonderful.

STARS, STARS, STARS

To find the actors to play the roles, the production team took almost every famous name in British films. But to play the role of Alice herself, they took a young girl then almost unknown—Fiona Fullerton. It was her third movie; her debut at age 12 was in *Run Wild, Run Free* and her second job was in *Nicholas and Alexandra*, playing the youngest daughter of the Tsar. Since *Alice*, Fiona went on to a BBC series, *Angels*, and thence to the stage. She has most recently been seen in the revival of *Camelot* as Guinevere.

Michael Jayston, who played Nicholas in Fiona's second movie, also appeared in *Alice*, this time as Lewis Carroll. "I feel very paternal toward Fiona," he joked. "She was my daughter in one picture, and now she is my creation in *Alice*." Jayston is very much a stage actor, but has appeared on television in the series *Quiller* and in various movies.

The pivotal role of the White Rabbit went to young comedian Michael Crawford. Virtually hidden under thick hair and buck teeth, he nevertheless





managed to give one of his best singing and acting performances. He had to dispel the memory of Disney's cartoon White Rabbit and also create his own atmosphere. He did all of his walking on tiptoes to appear more rabbit-like. His other film credits include *The Knack* and *A Funny Thing Happened on the way to the Forum*. More recently, he had a major stage success with the play *Billy*, which was also scored by *Alice's* John Barry and Don Black.

Peter Sellers, heavily disguised under fur and straw (!), was a magnificently insane March Hare. He had ears that wagged and curled up (via wires) when he sang. His frenetic leaping, dancing and singing were perfect for the part.

MORE MADNESS

No matter how crazy the other *Alice* characters are, none can compare with the Mad Hatter. To bring this loony to life was the task of ballet star Sir Robert Helpmann. With high-pitched tones and rolling eyes, feet that kicked and twinkled and a magnificent delivery, Helpmann was brilliance incarnate, easily giving us the best performance in this all-star film. He also danced in the movie version of *The Tales of Hoffman*.

The final partner in this crazy trio is the Dormouse—and who better than Dudley Moore to snooze his way through the role? "Cuddly Dudley" was his nickname, and he sure ended up with enough fur and whiskers to look the part!

Hywell Bennett played Duckworth, Lewis Carroll's boating friend, who is present when the story is first told. He began in films with *The Family Way*, with Hayley Mills. His other work includes *Loot* and *Percy*.

Veteran actor Michael Horden brings the Mock Turtle to life, laboring under a huge fiberglass shell and heavy makeup. He has appeared in well over 60 movies and made innumerable tv guest shots of note. Amongst his credits are *The Missionary*, *A Funny Thing Happened on the way to the Forum*, *The Spy Who Came in From the Cold*, *Cleopatra* and *A Christmas Carol*.

Peter Seller's companion in madness on the radio hit *The Goon Show* was Spike Milligan. Here Milligan brought all of his zaniness to the film, playing the energetic Gryphon. With a very odd, nasal voice for the role, he was bundled up in a huge, impressive costume which allowed only his eyes to show. Milligan's impish humor led to many books, and he is

much in demand for television. Like his friend Sellers, he is a master of many voices.

ROYALTY

King of Hearts Dennis Price, long the suave, cool type in British films. "I love playing kings," he remarked, "as long as they're not Shakespearean. Shakespeare bores me stiff; I don't understand a word his characters say." Price is often cast as an aristocratic cad. His pictures include *Kind Hearts and Coronets*, *I'm All Right Jack* and *The Pure Hell of St. Trinians*. On television, he gained many fans as Jeeves in *The World of Wooster*, with Ian Carmichael. "I'm not concerned with class," Price said. "I've played butlers and I've played dukes. The only difference is that the butler has a chance of getting at the port before he serves it to the duke."

As for his "wife," the nasty-tempered Queen of Hearts, Dame Flora Robson. A brilliant character actress, her other films include *Saratoga Trunk* (which earned her an Oscar nomination), *The Sea Hawk*, *55 Days at Peking* and *A Man Called Intrepid*.

Another knighted actor, Sir Ralph Richardson, appeared heavily made-up as the Caterpillar, seated atop a ten-foot mushroom. He smokes a hookah (in which Richardson put his favorite tobacco) and pontificates, offering grave advice to Alice. Among his many movie credits are *The Man who Could Work Miracles*, *The Fallen Idol*, *Exodus*, *Dr. Zhivago* and *Rollerball*.

CAT AND MOUSE

Tubby comic Roy Kinnear played the

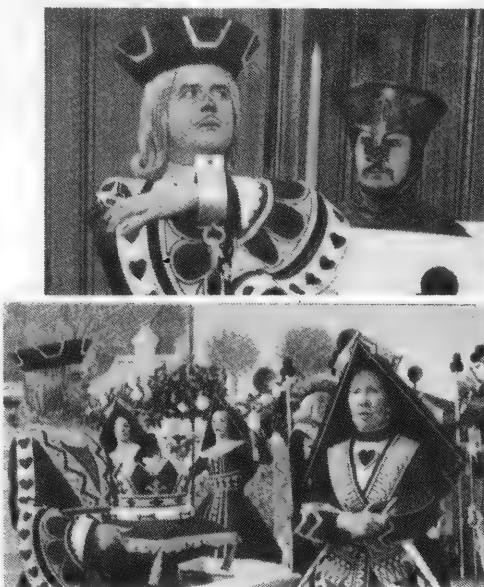
Cheshire Cat. For the most part, he has few lines but smiles a lot! Davy Kaye was the Mouse, one of the first odd creatures Alice meets in the film. Mostly a theatre actor, he has had small roles in films including *Carry on Cowboy* and *Chitty Chitty Bang Bang*.

The Knave of Hearts, the only real villain in the story, was played by Rodney Bewes. After small movie roles, he made his mark as half of *The Likely Lads*. Most recently, he was in "Resurrection of the Daleks" on *Doctor Who*.

Tweedledum and Tweedledee, for the first time, were played by actual twins, Frank and Freddie Cox. Oddly enough, they are themselves married to twin sisters.

Since this version, there have been two further attempts at the subject, both for tv. The first was NBC's *Project Peacock* version, aired January 16, 1982. Produced by Joseph Papp, it had no less a star than Meryl Streep as Alice. She was a little old for that sort of thing, and it was no hit. Last year, PBS tried another version, this time starring Richard Burton as the White Knight and his daughter Kate as Alice. Despite a star-laden cast (Eve Arden, Jimmy Coco, Geoffrey Holder, Maureen Stapleton and Fritz Weaver were also in it), this was another failure.

Whether this lack of success means that *Alice* is fundamentally unfilmable is hard to say. The book is certainly well-loved, but the screen versions don't seem to be terribly successful. In the case of the 1972 production, at least, this is not easy to understand. While awaiting Irwin Allen's new entry, perhaps some of you might want to re-examine the older film. It would be worth it.

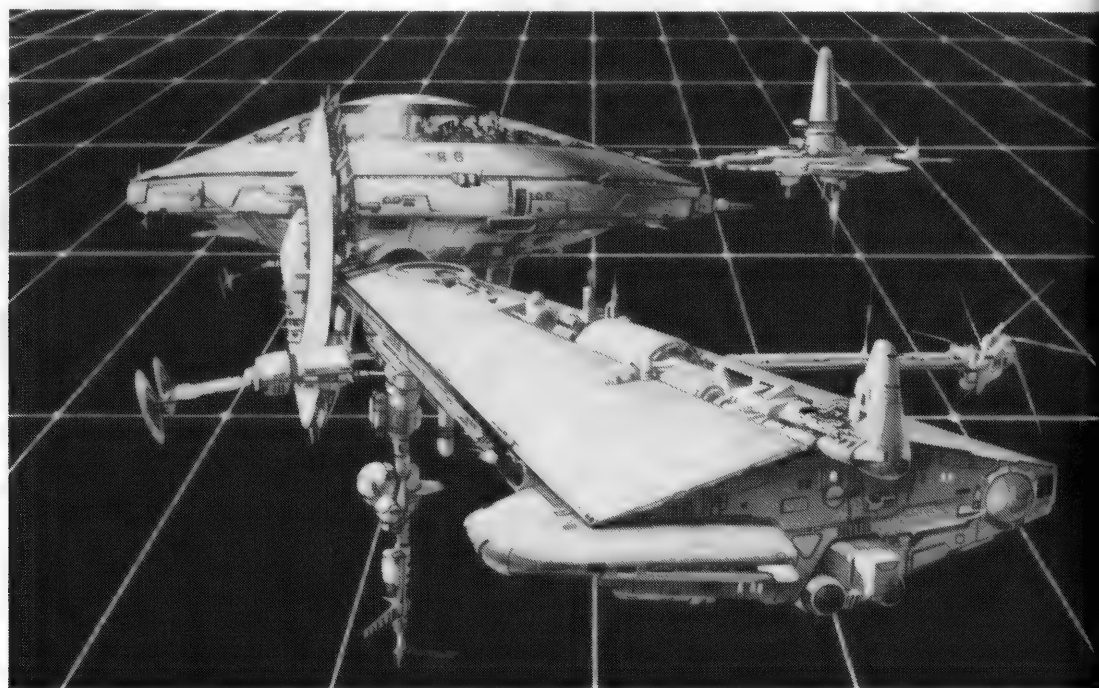




Ralph Richardson as the Caterpillar.

THUNDERBIRDS

2086



BY JOHN PEEL

The Japanese have long been fascinated with animation, and with the super-sophisticated technology of the worlds of Gerry Anderson. (Anderson-Burr's latest production, *Terrahawks*, was financed by Japanese funds.) It hardly comes as a surprise that Anderson has agreed to a Japanese-supported animated series based on his most successful super-marionation series, *Thunderbirds*.

In many ways, it is also not too surprising that the animated version bears little resemblance to the original show. In the puppet series, *International Rescue* is an organization dedicated to saving lives imperiled by disasters. Though this theme remains unchanged, everything else is totally different. Instead of an organization headed by Jeff Tracy with five machines operated by his five sons from a remote island paradise, we have the typical big-thinking approach that Japanese animators usually take.

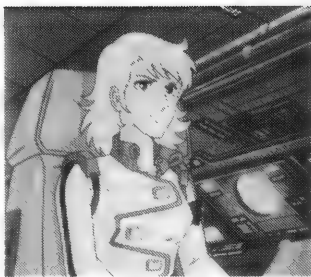
International Rescue is based on a Pacific Island, but instead of small houses there stands the Arcology, four square miles of buildings, whose main complex is a thousand feet high. The Organization is run by Dr. Gerald Simpson and consists of a huge number of cadets and experienced officers—over fifty

thousand, if you include technicians and research staff. Instead of the five *Thunderbird* craft, there are no less than seventeen.

The new series consists of 24 half-hour episodes, now in syndication in 25 US markets. Latest additions include Philadelphia, Boston, Tampa, Houston and Memphis. It has also been seen on the Showtime cable network.

Despite the characters, it has always been the *Thunderbirds* themselves that have attracted the main attention. This is no different in the new series. Each of them has some specialized function to enable *International Rescue* to perform another miraculous attempt to save life and property. Though the original shows limited these attempts to Earth, with an occasional venture into the near reaches of outer space; the new series has a broader spectrum, taking the team across the solar system and even across the universe.

The world envisaged in *Thunderbirds 2086* has mankind spread among the stars, with faster-than-light travel, space colonies, fantastic machines—and good old-fashioned problems. To save trapped people, stop impending disasters and help wherever possible, the *Thunderbird* machines flash to the rescue.



Kallan James, Gran Hanson.

THUNDERBIRD 1 IS THE FLIGHT COMMAND CENTER FOR International Rescue, and is an advanced space shuttle, designed by NASA for Earth and near-orbital missions. Pilot of the craft is Dylan Beyda.

THUNDERBIRD 2 is the hypersonic transport that carries the equipment in pods to a disaster site. It can also carry Thunderbirds 1 and 3. This huge craft has two pilots, Jesse Rigel and Jonathan Jordan Jr.

THUNDERBIRD 3 is a reconnaissance ground vehicle containing a fully equipped laboratory and ground-control facility. It is driven by Gran Hanson.

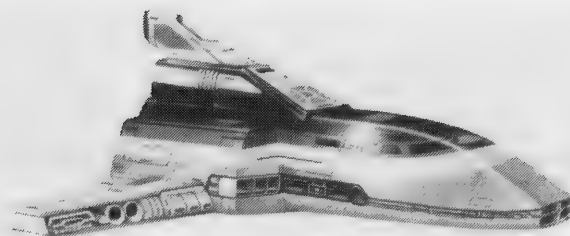
THUNDERBIRD 4 is a highly advanced submarine capable of diving down to 11,000 meters. Pilot is the main female member of the team, Kallan James.

THUNDERBIRD 5 is a special armored ground operations vehicle, used for fire-fighting or transporting dangerous substances.

THUNDERBIRD 6 is the space station that is the hub of IR's activities. Here, at Lagrange Point 5 (L5), distress calls are monitored and a staff of scientists formulate the plans for a rescue operation. It has docking facilities for Thunderbirds 1, 2 and 3.

THUNDERBIRD 7 is a small aircraft kept aboard Thunderbird 1 for high-speed reconnaissance. It is capable of vertical takeoff and landing for narrow spaces.

THUNDERBIRD 8 is a computer-controlled air transport, also kept aboard Thunderbird 1. It is used to remove dangerous or toxic wastes from a rescue area fast.



THUNDERBIRD 1



THUNDERBIRD 2

THUNDERBIRD 9 is a one-man space walker for individuals involved in planetary rescues.

THUNDERBIRD 10 is a small, high-speed rocket, kept in a pod on Thunderbird 2. It is used for fast approach to disaster sites.

THUNDERBIRD 11 is an armored, high-speed surface vehicle kept aboard Thunderbird 3.

THUNDERBIRD 12 is a multifunction flatbed with a shovel. It is used to clear areas and provide a platform or support.

THUNDERBIRD 13 is a flying submarine, capable of high-speed in the air and underwater. Considerably smaller than Thunderbird 4.

THUNDERBIRD 14 is a deep-sea bathyscape, carried aboard Thunderbird 4. It is capable of highly specialized deep-sea operations.

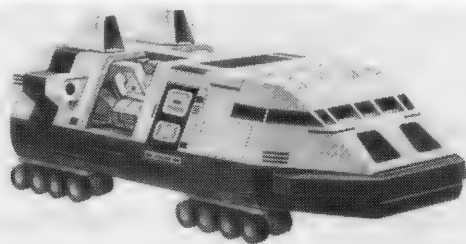
THUNDERBIRD 15 is a mobile computer carried aboard Thunderbird 5.

THUNDERBIRD 16 is a mole machine, carried aboard Thunderbird 5.

THUNDERBIRD 17 is a deep-space probe stored aboard Thunderbird 6. It can be operated manually or by remote control.

With these machines, the International Rescue organization hopes to be able to combat any problem and rescue people from what would otherwise be certain death. The appearance of the series may have altered considerably, but the aim is still the same—saving human lives whenever they may be imperiled.

Thunderbirds are go!



EPISODE GUIDE

1) FIREFALL

An asteroid is on a collision course with Earth. Though it is destroyed, its debris damages a space colony. The settlement's propulsion module is about to explode when its commander pilots it into space. He saves four other colonies from disaster, but can the Thunderbirds rescue the brave man before he's blown to bits?

2) COMPUTER MADNESS

An insane computer takes command of a lunar research station, threatening the humans there. Before the Thunderbird crew can save the scientists, they are forced to battle robot tanks and spacecraft as the computer tries to outthink them all.

3) ONE OF A KIND

When a fire breaks out in a game preserve, the International Rescue team must save genetically engineered experimental animals from the raging fires.

4) SNOWBOUND

Vacationers are trapped by an avalanche in a monorail tunnel. The Thunderbirds have to stop further rockfalls, and rescue the trapped people before their air runs out.

5) SPACE WARRIORS

In a deadly spaceship, a group of criminals escape from a space prison. They are determined to revenge themselves on the man responsible for their capture—Dylan Beyda, pilot of Thunderbird 1.

6) SUNBURN

Its five-year mission researching the sun complete, the USS Sunbeam discovers that it cannot escape the morning star's orbit, and is gradually descending toward a fiery death . . .



7) FEAR FACTOR

A mysterious signal from the asteroid belt derailes the captain of a space station. A young cadet on the IR team fights his fear of space to overcome the mad commander and saves the Thunderbird craft from destruction.

8) FAULT LINE

An underwater thermonuclear plant is built on a dangerous fault line. A young man investigating is trapped when an explosion causes a volcano to erupt. The Thunderbirds team must stop the volcano from destroying the plant and rescue the man.

9) SHADOW AXIS

Starcruiser organizes a group of asteroid miners into a strike force to kidnap scientists. They aim to topple the World Federation and take control for themselves.

10) Beaten by the Thunderbirds on his first attempt, Starcrusher sends a team to steal the prototype of Thunderbird 18 as the first step in wresting control of the whole Thunderbird fleet.

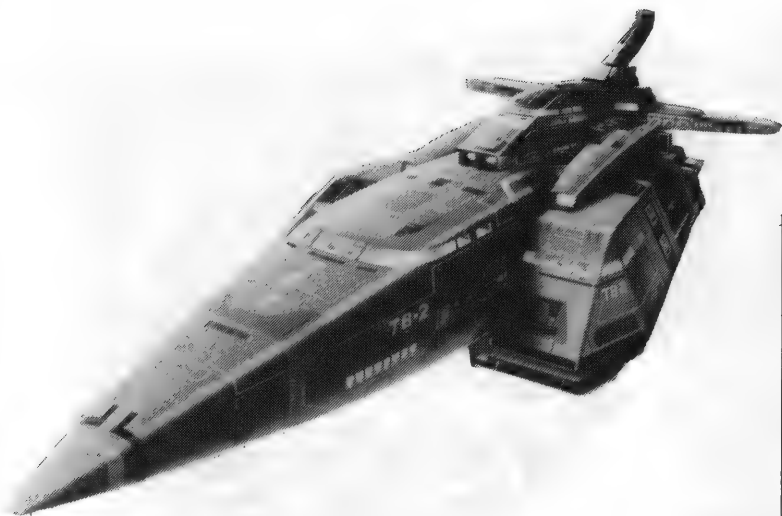
11) SHOCK WAVE

A special school bus is sent out of control when a satellite explodes and cannot return to Earth. International Rescue must reach the bus before its air supply expires—if they can find it.

12) GUARDIAN

After disappearing for seventy years in space, a research ship suddenly returns. The Thunderbirds try to rescue the unconscious pilot, but he is guarded by a huge robot that believes they are attacking his charge . . .





13) DEVIL'S MOON

An astronaut is transformed into a power-hungry creature by a strange cloud and begins to feed on lunar installations. The Thunderbirds team must stop the creature and destroy the strange cloud.

14) JOURNEY BEYOND JUPITER

A space colony engaged in research on one of Jupiter's moons is "attacked" by what appears to be a black hole. Can even the mighty Thunderbirds stand up to the ultimate phenomenon of the universe?

15) THE TEST

On one of Neptune's moons, a mysterious stone is discovered—an alien weapon that sends a signal which calls an invasion fleet. International Rescue has to convince the aliens that humans are peaceful—and save the astronauts who discovered the weapon from being destroyed by it.

16) TEST FLIGHT

Dylan Beyda test pilots a new faster-than-light ship. It malfunctions and crashes on the far side of the universe. Somehow, the Thunderbirds must locate and rescue him.

17) DROID

When robots at a factory malfunction, they determine to attack the human race. The Thunderbirds team has to try to stop them.

18) TYPHOON

A weather-control satellite is destroyed by a meteor. Huge storms rage across the Pacific, trapping vacationers on a remote resort island with a huge tidal wave approaching . . .

19) KUDZILLA

Genetic engineers are working on a new plant that may be able to turn Martian rocks into fertile soil, as well as release oxygen into the Red Planet's atmosphere. Unfortunately, the plant grows *too* well, and starts attacking more than just rocks.

20) AIRPORT 2086

As in the *Airport* disaster movies, an aircraft threatens to crash—this time onto populated cities. When the aircraft is half a mile wide, that could be one huge disaster.

21) RENDEZVOUS WITH DESTINY

An object is on a collision course with the moon. Though they avert an impact, the Thunderbirds team discover that it isn't an asteroid, but an alien craft designed to suck power from the sun.

22) DEFENDERS OF THE DEEP

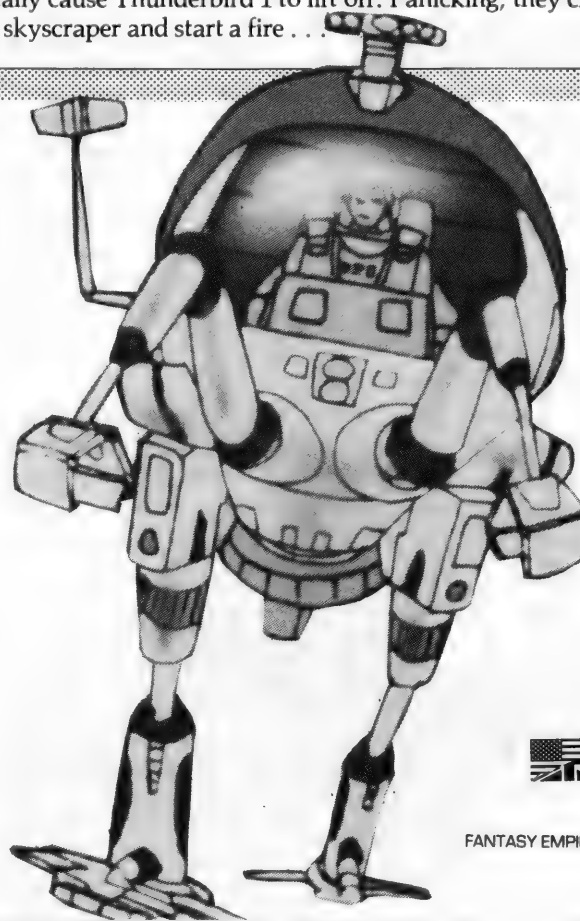
When an aircraft carrying chemicals crashes, the chemicals start to leak. They are dangerous to marine life and threaten specimens in an underwater research lab.

23) ALL THAT GLITTERS

Discovering a plot to take over a huge space mining conglomerate, the Thunderbirds move to prevent it—if they can battle their way to the asteroid belt.

24) CHILD'S PLAY

Two boys on a school trip to International Rescue HQ accidentally cause Thunderbird 1 to lift off. Panicking, they crash into a skyscraper and start a fire . . .





EPISODE GUIDE

16

BY JOHN PEEL

For producer Graham Williams the 16th season of *Doctor Who* was the realisation of a long-cherished ambition. It was the first in the history of the show to have a theme binding its individual stories together, outside the general theme of the Doctor's travels in space and time. Here the Doctor is sent on a mission, to find the six hidden segments of the Key to Time, an awesomely powerful object with which the balance of universal law and chaos can be restored. The opening scenes of "The Ribos Operation" form the introduction to this quest, and begin with the enforced materialisation of the Tardis in the domain of the White Guardian of Time. Appearing as a benign, white-haired old man, the Guardian explains the situation to the puzzled and annoyed Time Lord:

"Doctor, you have been chosen for a vitally important task... It concerns the Key to Time, a perfect cube which maintains the equilibrium of Time itself. It consists of six segments, and these segments are scattered and hidden throughout the cosmos. When they are assembled into the cube they create a power which is too dangerous for any being to possess... There are times, Doctor, when the forces within the universe upset the balance to such an extent that it becomes necessary to stop everything, for a brief moment only, until the balance is restored. Such a moment is rapidly approaching. These segments must be traced and returned to me before it is too late, before the universe is plunged into

eternal chaos... They are all disguised. They contain the elemental force of the universe. They can be in any shape, form or size..."

Before the Doctor can begin his quest, the White Guardian warns of the existence of an equal and opposite force called the Black Guardian, who will also require the Key to Time for his own evil purpose. "Beware the Black Guardian..."

To help him, the Doctor is provided with a rod-like Locator—also the Core of the Key to Time—which, when linked to the Tardis console, will navigate the ship to the location of each individual segment. The same device, hand held, will then locate the disguised segment at close range and finally convert it to its proper form. Although he dismisses the Locator as a "gimmicky gadget" the Doctor is even more scathing of the other help provided by the White Guardian—a beautiful young Time Lady named Romanadvoratrelundar. Romana (for short) believes she has been sent by the President of the Supreme Council on Gallifrey, little suspecting the real gravity of the situation. Angered by the Doctor's dismissive attitude towards her, Romana announces that she has graduated from the Time Lord academy with a Triple First, reminding the Doctor that he "scraped through" with a mere 51% at the second attempt, a fact which ruffles his feathers greatly. But before further arguments can occur, the Locator/Core is keyed into the Tardis' navigational circuit and the search for the Key to Time begins....

REGULAR CAST

The Doctor.....	Tom Baker
Romana.....	Mary Tamm
Voice of K-9.....	John Leeson

REGULAR CREW

Producer.....	Graham Williams
Script Editor.....	Anthony Read
Incidental Music.....	Dudley Simpson
Special Sound.....	Dick Mills
Production Unit Manager..	John Nathan-Turner

Back in 1964 an experiment similar to the 16th season was tried with the *Doctor Who* story "The Keys of Marinus", in which the Doctor and his companions have to find four hidden keys to operate a Conscience machine outlawing aggression from people's minds. In planning his Key to Time season of *Doctor Who* Graham Williams was aware of the peculiar production problems that would be involved, notably that the shooting schedules would have to be very tight and would leave no room to manoeuvre in the event of last minute crises. It was a big gamble, and fortunately went according to plan. Six separate *Doctor Who* adventures, all linked together by a central theme, featuring the Doctor, his new companion Romana and K-9: the first time in the history of the show that the Doctor has been accompanied by a totally non-human crew.

By sheer coincidence Mary Tamm, the actress playing Romana, had been at RADA (Royal Academy of Dramatic Art) with her *Doctor Who* predecessor Louise Jameson, although the cool, superior Time Lady bore no resemblance whatsoever to the character of the savage Leela. Before *Doctor Who* Mary Tamm had appeared in *The Girls of Slender Means*, *Warship* and *Coronation Street* on British television, and also cinema films including *The Odessa File*,

The Likely Lads and *Rampage*. Since leaving *Doctor Who* she has starred in several thriller serials for the BBC and her most recent TV appearance was in a comedy series, again for the BBC, called *The Hello Goodbye Man*. Regarding her role in *Doctor Who* as a little like "becoming a James Bond girl", Mary Tamm made it quite clear from the outset that she did not wish to remain with the show for any great length of time. Nevertheless, her sudden decision to leave following the recording of "The Armageddon Factor" came as something of a surprise, and presented Graham Williams with the first of his headaches for the next season....

The twenty-six week search for the Key to Time was also a special period of anniversaries. "The Stones Of Blood" was the 100th *Doctor Who* story produced for TV, the series celebrated its fifteenth birthday on November 23rd, and the first episode of "The Armageddon Factor" was also the 500th of the programme. Although the on-screen birthday party planned for the final scene of "The Stones Of Blood" was abandoned, the BBC hosted a large, private party for *Doctor Who* stars and members of the production teams past and present.

The event was a great success, despite the 'hangovers' of the following morning....





5A) The Ribos Operation

by Robert Holmes (4 episodes) (September 2nd-23rd, 1978)

CAST

The Guardian.....Cyril Luckham
 Garron.....Iain Cuthbertson
 Unstoffe.....Nigel Plaskitt
 Graff Vynda-K.....Paul Seed
 Sholakh.....Robert Keegan
 Captain.....Prentis Hancock
 Binro.....Timothy Bateson
 The Seeker.....Ann Tirard

Shrieves.....Oliver Maguire
 John Hamill

CREW

Director.....George Spenton-Foster
 Designer.....Ken Ledsham
 Costume Designer.....June Hudson
 Make-up Artist..Christine Walmsley-Cotham
 Production Assistant.....Jane Shirley
 Visual Effects Designer.....Dave Havard
 Electronic Effects Operator..Dave Chapman
 Videotape Editor.....John Turner
 Lighting.....Jimmy Purdie
 Sound.....Richard Chubb

The Tardis is directed to Ribos, a medieval planet in the Cyrrenic Alliance, in the midst of its thirty-two year long winter season called the Ice Time. Anxious to locate the first segment of the Key to Time and then be on their way, the Doctor and Romana trace it to the jewel room of a Palace in the Ribos capital of Shur. Before they can establish which piece of royal regalia is actually the segment in disguise, they learn of the presence of two wily galactic con-men. Garron and Unstoffe have devised a plan to cheat a 'client' out of one million opecs, the client being the deposed young ruler of the planet Levithia. The Prince, Graff Vynda-K, has heard that Ribos is up for sale, and wishes to buy it to use as a training ground for an army with which he can then snatch the Levithian throne back from his half-brother. He is especially interested when he discovers that Ribos is apparently rich in jethrik, the rarest mineral in the galaxy and a vital energy source for his space fleet. Little does he realise, though, that the deeds of sale are forged and the story of the jethrik inspired by a lump of the mineral cunningly planted

in the display case of the jewel room. Garron and Unstoffe, naturally, are responsible for both acts of gross dishonesty.

Suspicious of the eloquent Garron, and believing the Doctor and Romana to be in league with him, Graff Vynda-K has them put under lock and key while a search is made for Unstoffe, now in hiding with the Graff's purchase deposit on Ribos—one million opecs. Concealed by an old village beggar, Binro the Heretic, Unstoffe listens as the Graff's soldiers commanded by their general Sholakh, search diligently for him. Grateful to Unstoffe for confirming his heretical theories about the nature of stars and planets, Binro takes him to a sinister maze of underground tunnels, safe from the Graff's men.

With K-9's help, the Doctor, Romana and Garron also escape into the catacombs, ignorant of the Riban superstitions that warn of the presence there of Ice Gods. What they find instead are Unstoffe, Binro, the Graff and his soldiers, the latter guided into the catacombs by the Seeker, a painted old woman who uses witchcraft to track down fugitives. Both Binro and the Seeker perish upon the Graff's orders and the Doctor, Romana, Garron and Unstoffe await their inevitable execution. Suddenly, however, a violent explosion caused by the Shrieve guards of Ribos brings down the tunnel roof on the soldiers, saving the Doctor and his friends from the fate otherwise in store for them. Finally, the insane Graff is tricked into his own destruction by an explosive device which is slipped into his pocket by the Doctor....

Rescuing the first segment—the lump of jethrik—from the con-men, the Doctor and Romana return to the Tardis to begin their search for segment number two.

Topical as ever, for the first of his two stories in this season Robert Holmes took a biting witty look at the work of confidence tricksters. Originally called "The Ribos File", "The Ribos Operation" was a powerful and cleverly-scripted adventure which successfully blended traditional elements of *Doctor Who*—action and drama—with the sophistication and humour suited to Tom Baker and preferred by producer Graham Williams. In fact, for much of the first two episodes the Doctor and Romana merely observed the events taking place around them, without bothering to become involved.

Costumes, set designs and lighting all combined to give the producing its rich, sumptuous appearance, added to a superb, evocative music score by Dudley Simpson and some of the best dialogue ever written for the series. Reaping some of the benefits of this was Scottish actor Iain Cuthbertson as the likeable rogue Garron, with a performance that almost stole the show from the Doctor himself!

Others in the cast included Prentis Hancock, seen previously in *Doctor Who* as a newspaper reporter in "Spearhead from Space", the Thal Vaber in "Planet of the Daleks" and the Morestran spaceship captain Salamar in "Planet of Evil"; but he is best known for his portrayal of Paul Morrow in the first season of Gerry Anderson's *Space 1999*.

Ann Tirard (who had last appeared in *Doctor Who* in 1965 as Locusta, the court poisoner, in "The Romans") played the wailing, bone-scattering Seeker; overacting beautifully!

Although the production standards were generally very high, "The Ribos Operation" was let down a little by the appearance of the Shrivenzale, an obvious man-in-a-costume species of monster used to guard the jewel room at night and also roam the catacombs. The mention of "Ice Gods" in episode three excited expectations of the return of the Ice Warriors during this anniversary season of *Doctor Who*, but unfortunately turned out to be nothing more than wishful thinking.

5B) The Pirate Planet

by Douglas Adams (4 episodes)(September 30th-October 21st, 1978)

CAST

Captain.....	Bruce Purchase
Mr. Fibuli.....	Andrew Robertson
Mentiad.....	Bernard Finch
Pralix.....	David Sibley
Balaton.....	Ralph Michael
Mula.....	Primi Townsend
Kimus.....	David Warwick
Citizen.....	Clive Bennett
Guard.....	Adam Kurakin
Nurse.....	Rosalind Lloyd

CREW

Director.....	Pennant Roberts
Designer.....	Jon Pusey
Costume Designer.....	L. Rowland-Warne
Make-up Artist.....	Janis Gould
Production Assistant.....	Michael Owen Morris
Visual Effects Designer.....	Colin Mapson
Electronic Effects Operator.....	Dave Chapman
Videotape Editor.....	Rod Waldron
Lighting.....	Mike Jeffries
Sound.....	Mike Jones
Film Cameraman.....	Elmer Cossey
Film Recordist.....	Doug Manson
Film Editor.....	John Dunstan

Determined to annoy the Doctor, Romana uses the Tardis Manual to effect a 'smooth' landing on the planet Calufrax, the location of the next segment. But although the co-ordinates indicate Calufrax, the Doctor is puzzled to note that they have arrived on an entirely different planet named Zanak. Investigating this anomaly they hear about a mysterious, unseen benefactor called the Captain who looks after the people of Zanak by announcing Golden Ages of Prosperity; whereafter the planet flourishes, precious stones litter the streets and the fully-automated mines of Zanak magically refill. The Doctor is concerned about a young villager, Pralix, whose psychic powers have increased after each of the Captain's announcements; and the boy's family fears he will be taken away from them by the sinister, telepathic Mentiads.

Romana, meanwhile, is arrested and taken to the 'Bridge' on the mountainside, where she meets the half-man-half-machine Captain, his lethal pet Polyphase Avatron and loyal second-in-command Mr. Fibuli. She is soon joined by the Doctor and both are asked to inspect a series of gigantic transmat engines within the mountain, the power source of Zanak, which are gradually breaking down and in immediate need of repair. The Doctor realises the awful truth about this hollow planet and decides to take a look at one of the mines. What he finds there confirms his suspicions: Zanak itself is an enormous mining machine which materialises around selected planets and sucks the 'life force' out of them, leaving behind nothing more than a lifeless, withered shell. Each of these mining operations coincides with a new Golden Age, and unleashes psychic energy to transform its most susceptible victims into telepaths. They are then compelled to join a brotherhood called Mentiads, all of whom seek to avenge the deaths of millions of innocent people—populating Zanak's targets—by rising against the Captain and his evil company.

Despite his efforts to destroy the Mentiads for what they represent, the Captain is disturbed when the Doctor teams up with them to storm the Bridge. Together with a young villager named Kumus the Doctor stumbles upon the reason for Zanak's continuing crimes against humanity. The ancient Queen Xanxia, evil ruler of Zanak, is being kept alive by drawing upon the 'life force' of entire planets. A cellular projection of the Queen, masquerading as the Captain's Nurse, has almost attained stable form and will soon resume her status as ruler of Zanak. The Doctor is horrified to learn that the next planet to be mined is Earth, and uses the Tardis to obstruct Zanak's materialisation around it. Then, with the telekinetic power of the Mentiads, he engineers the destruction of Zanak's engines. In the ensuing chaos the Captain, Xanxia and Mr. Fibuli are killed and peace returns to the land.

The Doctor disperses the Captain's showcase of compressed planets into the hollow interior of Zanak where they expand to their full size again, and projects the second segment—the planet Calufrax—out into the Space/Time vortex to be picked up later. As a parting gesture he then oversees the total destruction of the Bridge, thus ending the evil forever.



On the strength of his scripts for the BBC's radio comedy series *The Hitch-hiker's Guide to the Galaxy*, Douglas Adams was invited to write for *Doctor Who*. The original storyline for "The Pirate Planet" concerned the attempts of an evil Time Lord to use a planet-sized mining machine to destroy his home-world of Gallifrey, in exactly the same way that Zanak destroyed Calufrax. This idea was developed to exclude the Time Lords, and the action became centred upon the eccentric cyborg Captain and the evil Nurse/Queen Xanxia, the woman who had once saved the Captain's life when his starship crashed on the planet, but who finally switched off his built-in life-support unit.

With its colorful sets, characters and costumes "The Pirate Planet" was a very popular adventure, despite its complex plot and some rather poor visual effects. While most of the serial was recorded in a TV studio, filmed sequences were included using locations at Nantyglo and Blaenavon in South Wales. Unfortunately, though, the Zanak pit-head all-too-obviously belonged to a Welsh coal-mine.

The robot parrot, Polyphase Avatron, was devised as an afterthought when Douglas Adams felt a particular scene in the script needed spicing up. Lines like "Pretty Polyphase Avatron" and "Pieces of Silicate" were written for the machine, but not used. However, it did at least provide K-9 with an appropriate opponent.

5C) The Stones Of Blood

by David Fisher (4 episodes)(October 28th-
November 18th, 1978)

CAST

Professor Rumford.....Beatrix Lehmann
Vivien Fay.....Susan Engel
De Vries.....Nicholas McCardle
Martha.....Elaine Ives-Cameron
Voice of the Guardian.....Gerald Cross
Campers.....James Murray
Shirin Taylor
Megara Voices.....Gerald Cross
David McAlister

CREW

Director.....Darrol Blake
Designer.....John Stout
Costume Designer.....Rupert Jarvis
Make-up Artist.....Ann Briggs
Production Assistant.....Carolyn Montagu
Visual Effects Designer.....Mat Irvine
Electronic Effects Operator...A.J. Mitchell
Videotape Editor.....Malcolm Banthorpe
OB Lighting.....Hubert Cartwright
OB Sound.....Vic Godrich
Studio Lighting.....Warwick Fielding
Studio Sound.....Richard Chubb

With one-third of the Key to Time assembled, the Doctor and Romana next find themselves on present-day Earth. A short distance from the landing site of the Tardis they come across an ancient stone circle, currently undergoing a scientific survey by an elderly, slightly eccentric Professor Amelia Rumford and her young friend Miss Vivien Fay. The two women explain that the circle, known locally as the Nine Travellers, is still used for Druidic rituals and blood sacrifices. Intrigued by this, and the fact that the Key to Time Tracer (Locator) has lost its signal, the Doctor visits Leonard DeVries, leader of the local Druid sect. Whilst there, however, the Doctor is confronted by a sinister, masked figure—the Cailleach—and chosen as the next sacrifice.

Professor Rumford saves the Doctor from the Druids, but is completely unprepared for the bizarre events which follow. Three of the stones forming the circle are in fact living, mobile creatures who crave constant supplies of fresh blood. Their later victims include De Vries, his housekeeper Martha and two young tourists on a camping holiday; but even as the Doctor tries to defeat these monsters a greater menace is at large....

Romana is kidnapped by Miss Fay (the Cailleach herself), thrust into the stone circle and transported to a prison ship in hyper-space. Aware of what has happened, and that Miss Fay is not all that she seems, the Doctor constructs a machine to open a doorway to hyper-space to enable him to rescue his companion. As Professor Rumford and K-9 guard the reception point on Earth, the Doctor travels to the



spaceship which is suspended invisibly above the stone circle, but in another dimension. Searching the silent vessel he finds Romana, but their return to Earth is prevented by the arrival of Miss Fay, now her original silver skin-colour and accompanied by the two surviving stones (the Doctor having destroyed the third one by tipping it into the sea). The stones are Ogri from the planet Ogros, and Miss Fay is in truth a wanted criminal named Cessair of Diplos, sent for trial many centuries before, charged with murder and the theft of the Great Seal of Diplos—the disguised third segment—which she now wears on a chain around her neck.

During his search of the ship for Romana and their subsequent attempt to escape, the Doctor had unwittingly released two energy forms from a sealed chamber. These justice machines, the Megara, had been stranded in hyper-space by Cessair prior to her escape from justice hundreds of years ago, and now intervene to halt the execution of the two Time Lords. The Megara accuse the Doctor of unlawfully removing the seals on their protective chamber and he is forced to prove his innocence. Although amused at first by the Doctor's trial, Cessair is eventually tricked into revealing her true identity.

Facing imprisonment once again, this time Cessair is transformed into stone within the circle on Earth by the Megara; but not before the Doctor snatches the third segment from about her neck. The doorway to hyper-space is closed and the Doctor and Romana say a fond farewell to Professor Rumford.

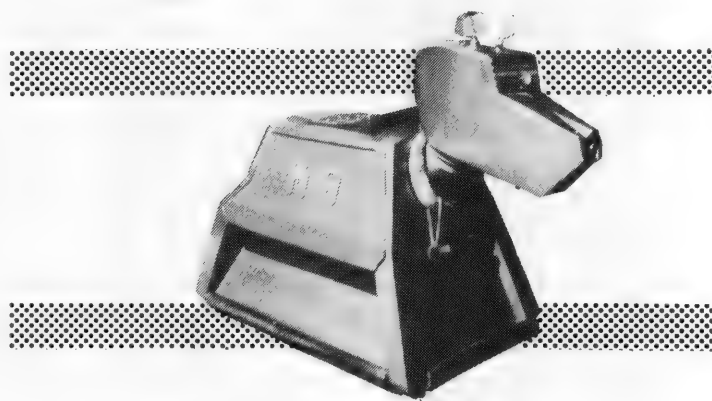
"The Stones Of Blood" was an excellent choice as the one-hundredth adventure of *Doctor Who*. The first half of the tale was set entirely on Earth where the Doctor, Romana and K-9 became caught up in the sinister events surrounding an ancient stone circle. The BBC built two 'stones' for a genuine circle in Warwickshire, much to the amazement of locals who thought the stones had multiplied themselves overnight. Susan Engel, who played Vivien Fay, recalled that: "We were filming in midsummer week, but not on Midsummer Day itself. That was the day when strange things are supposed to happen at places like Stonehenge."

With or without superstition, visual effects designer Mat Irvine had to solve the problem of moving K-9 across stretches of uneven ground. The answer was provided by strategically-placed planks of wood—over which K-9 could be hauled—and discreet camera-angles. The same method was used to move the stones.

The second half of "The Stones Of Blood" was set largely aboard a prison ship in hyper-space, from where Cessair (Lady Montcalm, mrs. Trefusis, Senora Camara, the Celtic goddess Cailleach, Miss Fay) had arrived before adopting the first of her identities on Earth. During the Doctor's search for Romana aboard the spaceship he discovered the remains of two enemies of the past, the Wirrn Queen (from "The Ark In Space") and the frame of a Kraal android (from "The Android Invasion"), used to illustrate the nature of the vessel and also as a token reference to the show's history. With its blend of horror and science fiction, however, "The

Stones Of Blood" was itself an effective reference to the past.

The last scene of the fourth episode was to have featured a special birthday celebration in the Tardis, with streamers, balloons, jellies, an enormous birthday cake and K-9 singing... yes... "Happy Birthday". Romana was then to have given the Doctor a new scarf as a birthday gift, identical to the one he was already wearing; but in the interests of credibility, this scene was cut and the fifteenth anniversary passed quietly by....



5D) The Androids Of Tara

by David Fisher (4 episodes) (November 25th-December 16th, 1978)

CAST

Count Grendel.....	Peter Jeffrey
Zadek.....	Simon Lack
Prince Reynart.....	Neville Jason
Farrah.....	Paul Lavers
Lamia.....	Lois Baxter
Till.....	Declan Mulholland
Archimandrite.....	Cyril Shaps
Kurster.....	Martin Matthews

CREW

Director.....	Michael Hayes
Designer.....	Valerie Warrender
Costume Designer.....	Doreen James
Make-up Artist.....	Jill Hagger
Production Assistant.....	Teresa-Mary Winters
Visual Effects Designer.....	Len Hutton
Electronic Effects Operator.....	A.J. Mitchell
Videotape Editor.....	Alan Goddard
Lighting.....	Brian Clemett
Sound.....	Richard Chubb
Film Cameraman.....	John Walker
Film Recordist.....	Don Lee
Film Editor.....	David Yates
Fight Arranger.....	Terry Walsh

The Tardis arrives on the beautiful, rural planet Tara. Whilst the Doctor indulges in a spot of fishing, Romana easily locates the fourth segment, this time disguised as part

of a statue belonging to the aristocratic Gracht family. Rescued from a wild beast by the valiant Count Grendel, she is persuaded to return to Castle Gracht with him. She is disturbed by his great interest in her. The reason for this becomes clear when they reach the castle and the Count orders his adoring servant, the ill-fated Madame Lamia, to dismantle Romana, believing her to be an exact android copy of the Taran Princess Stella. Second-in-line to the throne of Tara, the Princess is languishing in the dungeons of Castle Gracht as part of Grendel's latest scheme to seize power for himself. Surprised that Romana is not an android after all, Grendel considers an even more interesting plan....

The Doctor's holiday is rudely interrupted when he is taken to the residence of Prince Reynart, heir to the throne, by Swordmaster Zadek and Swordsman Farrah. There he is asked to repair an android copy of the Prince which is to be used to distract Grendel's soldiers at the Coronation the next day. The Doctor has been mistaken for a peasant, and is therefore assumed to possess the technological skills of all peasants on Tara. He reluctantly agrees to help the Prince and the android is repaired successfully. Shortly afterwards, however, Reynart is kidnapped by Grendel and imprisoned with Romana and Princess Stella at Castle Gracht. Resolved that Reynart will not miss his Coronation, the Doctor, Zadek and Farrah smuggle the Prince's android into the Palace of Tara and the ceremony takes place as planned, much to Grendel's dismay.

The Count decides to put his contingency plan into action, realising that he has been outmaneuvered by the Doctor. He will arrange the marriage of the real King to the Princess Stella at Castle Gracht, after which the King will meet with a fatal accident and Grendel will step in to marry the widow, after which *she* will meet with a fatal accident—thus leaving the Count a clear pathway to the throne. When Stella proves to be unco-operative, though, Romana is coerced into taking her place at the altar. With K-9's help the Doctor breaks into the Castle and interrupts the wedding ceremony, confounding Grendel's plans once again. Determined to be rid of the meddling Time Lord once and for all, Grendel engages in a sword-fight to the death with him. But the Doctor proves quite proficient with a blade and Grendel is forced to make his escape with honour, warning that he will return to fight another day.

As the King and Princess Stella consider their future together, the Doctor and Romana collect the fourth segment and set about rescuing K-9 from the moat of Castle Gracht.

This clever reworking of Anthony Hope's *The Prisoner Of Zenda* demonstrated yet another strength of *Doctor Who*: its ability to combine straightforward, no-nonsense storytelling with subtlety and innovation. The fairy-tale setting of "The Androids Of Tara" had its Prince, Princess, an evil Count and a veritable wealth of swashbuckling to keep even the most casual of viewers entertained.

Innovation was provided by the presence of androids, electro-rapiers, electronic cross-bows and the first use in *Doctor Who* of a process called "travelling matte", with

which bolts of light could be seen emerging from Taran and K-9 weaponry and travelling to its chosen target. A glass-shot overlay was used on Leeds Castle in England to transform it into the more sinister Castle Gracht.

The evil Count Grendel of Gracht was played by distinguished actor Peter Jeffrey, last seen in *Doctor Who* as the Pilot in "The Macra Terror" (1967). Declan Mulholland—who also appeared in "The Sea Devils" (1972)—played his Quasimodo-like servant Till. The head of the Taran Church, the Archimandrite, was played by another actor who is no stranger to *Doctor Who*, Cyril Shaps, having also appeared in "The Tomb of the Cybermen" (1967), "The Ambassadors Of Death" (1970) and Jon Pertwee's final *Doctor Who* serial, "Planet Of The Spiders" (1974).

This story also demonstrates writer David Fisher's usage of mythological or folk-lore names in his *Doctor Who* stories. Tara is, of course, the Irish fairy capital (Tara in *Gone With The Wind* is also named after it); Grendel is the monster that *Beowulf* must fight and destroy in that early epic poem; Reynart is the folk name for a fox; Lamia is a Greek creature, half-serpent, half-woman; and the Archimandrite is one of the dignitaries of the Greek Orthodox Church.

5E) The Power of Kroll

by Robert Holmes (4 episodes)(December 23rd, 1978-January 13th, 1979)

CAST

Fenner.....	Philip Madoc
Thawn.....	Neil McCarthy
Harg.....	Grahame Mallard
Dugeen.....	John Leeson
Mensch.....	Terry Walsh
Rohm-Dutt.....	Glyn Owen
Varlik.....	Carl Rigg
Ranquin.....	John Abineri
Skart.....	Frank Jarvis

CREW

Director.....	Norman Stewart
Designer.....	Don Giles
Costume Designer.....	Colin Lavers
Make-up Artist.....	Kezia DeWinne
Production Assistant.....	Kate Nemet
Visual Effects Designer.....	Tony Harding
Electronic Effects Operator.....	Dave Jarvis
Videotape Editor.....	Rod Waldron
Lighting.....	Warwick Fielding
Sound.....	Richard Chubb
Film Cameraman.....	Martin Patmore
Film Sound.....	Stan Nightingale
Film Editor.....	Michael Goldsmith

Delta Three, one of the moons of the planet Delta Magna, is the location of the fifth segment. The Tardis materialises on a swampland and Romana sets off with the Tracer, leaving the Doctor to ponder the mystery of why the signal



covers such a wide area. Before this question can be answered, though, Romana is captured by green-skinned, humanoid Swamp Dwellers and the Doctor arrested and taken to a Methane Catalysing Refinery situated on a nearby lake. Thawn, the refinery's head, and his staff of technicians, Fenner, Dugeen and Harg, explain that the primitive Swamp Dwellers—"Swampies"—pose a constant threat to the success of their business. The Doctor learns that a man named Rohm-Dutt is gun-running for the Swampies, and Thawn is anxious to wipe them out before they can mount an effective attack upon the refinery.

Sure enough, Rohm-Dutt is at the Swampies' settlement trying to persuade them to trade for old and rusting firearms. Believing Romana to be a government spy from Delta Magna, he makes no attempt to help her when the announcement is made that she is to be sacrificed to the god Kroll. Rohm-Dutt is more concerned about returning safely to Delta Magna, having fulfilled his side of the bargain by delivering the guns. The Doctor arrives in time to save Romana from sacrifice, and finds holy relics that tell the ancient story of Kroll: a giant squid that emerged from the swamp centuries ago and swallowed a high priest of the Swampies, together with a symbol of great power.

Thawn journeys into the swamp to find and kill the Doctor, but the sudden appearance of Kroll from the murky depths forces him to return to the refinery in a state of panic. The Doctor and Romana are recaptured by the Swampies, Rohm-Dutt is accused of treachery by their leader Rankin and all three are sentenced to death. Devising a means of

escape, the Doctor leads Romana and Rohm-Dutt to apparent safety; but Kroll re-emerges and kills the gun-runner. Sensing that the gigantic creature will make a further, more devastating appearance, the Doctor heads back to the refinery, pursued by Rankin and his warriors.

Terrified by the size of Kroll—one mile across and a quarter of a mile high—the staff of the refinery monitor its subterranean movements on a radar screen, aware that it will eventually try to destroy them. Thawn orders a rocket attack upon the creature, killing Dugeen when he tries to stop him. The Doctor sabotages the launch computer and the Swampies invade the refinery in force. Thawn, who had been in league with Rohm-Dutt to destroy the Swampies, dies in the attack and Fenner watches helplessly as Kroll moves in for the kill. Rankin falls victim to the monster, and the Doctor decides to risk his life to test a theory. Touching the Tracer to Kroll, he is relieved when the giant squid transforms into the fifth segment, the symbol of power it had once swallowed and which had mutated it ever since....

Leaving the Swampies to re-organise their world, and Fenner to await a rescue ship, the Doctor and Romana return to the safety of the Tardis with the segment of the Key to Time.

Five down... One to go!

"The Power Of Kroll" marked the welcome return of Philip Madoc to *Doctor Who*, previously seen in "The

Krotons" (1969), "The War Games (1969), "The Brain Of Morbius" (1976) and also the 1966 feature film *Daleks: Invasion Earth 2150 AD*. Other familiar faces making their return to *Doctor Who* in this serial were Neil McCarthy ("The Mind Of Evil", 1971) and John Abineri ("Fury From The Deep", 1968; "The Ambassadors Of Death", 1970; and "Death To The Daleks", 1974). John Leeson, better known as a voice artist for K-9, appeared from behind the microphone to play Dugeen. The dog itself remained in the Tardis throughout the four episodes due to the impossible problems it would have created on location at Iken Marshes in Suffolk.

Although a brave attempt at a monster story, "The Power Of Kroll" was criticised for its special effects and the disappointing performances from a very strong cast. Nevertheless, it did contain moments of genuine suspense and excitement and is still regarded by some as one of the best and most ambitious serials produced by Graham Williams.

5F) The Armageddon Factor

by Bob Baker and Dave Martin (6 episodes)
(January 20th-February 24th, 1979)

CAST

Heroine.....	Susan Skipper
Hero.....	Ian Liston
Merak.....	Ian Saynor
Marshall.....	John Woodvine
Shapp.....	Davyd Harries
Princess Astra.....	Lalla Ward
The Shadow.....	William Squire
Technician.....	Iain Armstrong
Pilot.....	Pat Gorman
Drax.....	Barry Jackson
Mute.....	Stephen Calcutt
Guards.....	John Cannon
	Harry Fielder
The Guardian.....	Valentine Dyll

CREW

Director.....	Michael Hayes
Designer.....	Richard McManan-Smith
Costume Designer.....	Michael Burdle
Make-up Artist.....	Ann Briggs
Production Assistant.....	Ann Aronsohn
Visual Effects Designer.....	John Horton
Electronic Effects Operator.....	Dave Chapman
Videotape Editor.....	Rod Waldron
Lighting.....	Mike Jeffries
Sound.....	Richard Chubb

The search for the final segment of the Key to Time begins on the planet Atrios, a world devastated by a war of attrition with its twin planet Zeos. The Doctor and Romana realise that the Black Guardian is more likely to show his hand now than ever before, and determine to locate the

segment with all possible speed. In the Operations Room of Atrios they meet the Marshal and his deputy Shapp, the military minds responsible for the defence of the planet, but with an emphasis upon attack. The Doctor suspects that the Marshal is being controlled by an unseen power, and is unsurprised when he (the Doctor) is captured and taken by secret transmat to a mysterious encounter with a creature called the Shadow; then on to the planet Zeos, pursued by Romana, K-9, Shapp and Surgeon Merak, the latter anxious to know what has happened to the Princess Astra, the last surviving member of the Atrian Royal Family, who has vanished and with whom he is deeply in love.

On Zeos the Doctor is amazed to find that the Marshal has been fighting a war against nothing more than a massively-destructive computer called Mentalis, and that there are no Zeons living on the planet. His friends arrive and Shapp explains that the Marshal—now released from the power of



the Shadow—is on his way to obliterate Zeos with missiles. Such an act, the Doctor reveals, will result only in the self-destruction of Mentalis and the complete annihilation of both planets.

In an effort to avert disaster the Doctor builds a final segment to complete the Key to Time temporarily in order to create a small time loop. By placing Mentalis and the Marshal's ship within the loop, he allows himself a little time to find a more permanent solution. Meanwhile, K-9 falls into the power of the Shadow, a sinister agent of the Black Guardian, who already holds Princess Astra captive, and who soon traps Romana aboard his Planet of Evil, located mid-way between Atrios and Zeos. Having finally lured the Doctor to his domain, the Shadow tortures Romana to learn the whereabouts of the sixth segment, and demands the other five from the Tardis.

The Doctor meets Drax, the Time Lord engineer responsible for building Mentalis. The two Gallifreyans form an uneasy alliance to defeat the Shadow, who now knows that the sixth segment is Princess Astra herself! The key to Time is complete, and the Shadow awaits the reward for success from his Guardian. However, the Doctor snatches the Key from him and escapes with his friends in the Tardis, leaving the Shadow to face the Marshal's missiles, deflected onto the Planet of Evil by a Zeon force-shield quickly devised by Drax.

With the war over, the Doctor and Romana return to the Tardis and await the White Guardian. He appears to them on the scanner, but the Doctor isn't fooled by the deception and recognises the Black Guardian. Remembering the White Guardian's warning that no single being should possess the power of the Key to Time, the Doctor commands it to disperse again throughout Space and Time, with Princess Astra restored to life on Atrios. Swearing vengeance upon the Doctor, the Black Guardian departs; but the Doctor has fitted a Randomiser to the Tardis' navigational control, so that even *he* doesn't know where the ship will take them....

With its rugged depiction of interplanetary warfare "The Armageddon Factor" was a grim note upon which to end the sixteenth season; but if there were ever a more logical time to end *Doctor Who*, then this was surely it! His mission for the White Guardian over, the Doctor might easily have decided to take Romana home to Gallifrey and remain there himself; or perhaps, in a return to the earliest days of the series, the Tardis would have continued its aimless journey across the universe with a crew of two Time Lords. After fifteen years of *Doctor Who* the casual viewer would have been forgiven for thinking that "The Armageddon Factor" (originally called just "Armageddon") signalled disaster for the Doctor. In the event, however, this was only the beginning....

The relatively small cast for this serial featured Barry Jackson—as the cockney Time Lord Drax—whose previous *Doctor Who* appearances were as Ascaris in "The Romans" and Jeff Garvey in "Galaxy Four" and "Mission To The Unknown", all in 1965. Lalla Ward, who played Princess Astra, was shortly to make *Doctor Who* history by taking over from Mary Tamm as Romana, the first time the Doctor's companion was played regularly by two actors on TV.

Some confusion still surrounds the final episode of this adventure. Having assembled the Key to Time, did the Doctor allow the White Guardian enough time to correct the balance of law and chaos? Or did his dispersal of the perfect cube mean that the universe would have to solve the problem itself? Some attempt has been made since by those responsible for the production to answer these and other questions, but the conclusions drawn on screen were generally felt to be ambiguous and unsatisfactory. The installation of a Randomiser in the Tardis was greeted with hoots of derision, but meant that the threat of the Black Guardian did not have to be resolved immediately....

This was the last script for *Doctor Who* written by the Baker-Martin team. After this, they went their own ways. Bob Baker has since contributed one solo story, "Nightmare Of Eden" (1980).



MORE WHO IN THE NEXT
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EXCALIBUR

The magic sword has fascinated both readers and writers of fantasy for centuries, the most popular current variation being the "light saber". However, the most enduring magic sword does not belong to a Jedi. It is Excalibur, sword of Arthur, rightful born king of all England.

Before we examine the sword's development through pre-Malory Arthurian tales, culminating in the "official" *Le Morte D'Arthur* version, let us consider its historical basis. There is evidence indicating a real Arthur. Was there also a real Excalibur?

BY MICAH HARRIS



In 1191, Richard I (known as the Lion-Hearted) presented Tancred of Sicily with a sword he claimed was Excalibur. Richard further claimed it was excavated at Glastonbury. That same year, the supposed remains of Arthur and Guinevere were also found in Glastonbury. However, it is very unlikely that the sword was Excalibur nor the bones those of Arthur and Guinevere. Still, it is an interesting historical sidelight on the Excalibur of legend.

There are conflicting stories concerning Excalibur's origin. Was it forged on the isle of Avalon? Did young Arthur pull the sword from an anvil? Or did he receive it from an outstretched hand in the middle of a lake? Or both?

The sword is not even known as "Excalibur" in certain Arthurian tales. It is also known as Caliburn and, in the Welsh *Tale of Culwch and Olwen*, as "Caledfwlch." In turn, Caledfwlch is identified by scholars with "Caladbolg," a sword which does not belong to Arthur at all but to Fergus Mac Roich, the Giant of Ulster in *The Irish Cattle Raid of Cooley*.

In Geoffrey of Monmouth's *History of the Kings of Britain*, "Caledfwlch" becomes "Caliburn." Geoffrey emphasizes Arthur's battle prowess and so he highlights Caliburn's efficiency as a

weapon, describing it as "excellent" and "the best of swords." However, he allows a hint of magic when he briefly states that the sword was forged on the isle of Avalon.

Even this brief magical connotation was too much for some of the writers who followed Geoffrey. While Wace and Layamon, in their respective *Bruts*, included the Avalon origin of the sword, Robert of Gloucestre and Robert Mannyng of Brunne, chose to delete it. The absence of magic does not necessarily mean the sword was presented realistically: Robert Mannyng describes it as ten feet long and seven inches wide! The famous incidents of the sword in the stone and the hand from the lake receiving the thrown sword first appear in the French Vulgate Cycle, written in the eleventh century. Over two hundred years later, Sir Thomas Malory would incorporate the Vulgate Cycle versions of Excalibur's beginnings and endings in his *Le Morte D'Arthur*. Before Malory, though, Excalibur appears again as Caliburn in *The Alliterative Morte Arthure*.

The Alliterative Morte Arthure gives us an interesting sidelight on Caliburn/Excalibur. Here Arthur possesses two swords: Caliburn and Clarent. While

Caliburn is used in battle, Clarent is reserved for ceremonial purposes. Arthur takes great delight in Clarent, describing it as his "great pride," "preciously prized" and "the crown of all swords." Separately, Caliburn and Clarent represent two different functions of an Anglo-Saxon king's sword: the instrument of war and the instrument of ceremony.

Unfortunately for Arthur, Clarent falls into the hands of Mordred by the treachery of Guinevere. Arthur had entrusted the sword into her care but she revealed its location to her lover. Thus, Caliburn and Clarent are destined to meet in fatal battle.

This incident of Guinevere's betrayal may be a different version of a similar story recorded by Malory. In *Le Morte D'Arthur*, Arthur entrusts the keeping of Excalibur to his sister, Morgan le Fay. She betrays the trust and delivers the weapon to her lover. But more on this later....

Malory, following the Vulgate Cycle, actually presents two Excaliburs. The first is the sword in the stone (actually "the sword in the anvil" with the anvil connected to the stone) that makes a sudden appearance in a churchyard in London where high ranking lords have gathered to pray. The oddity bears the legend: WHOSO PULLETH OUT THIS SWORD OF THIS STONE AND ANVIL, IS RIGHTWISE KING BORN OF ALL ENGLAND. What follows is the story familiar to all who have studied English literature or seen the Disney movie.

Arthur arrives in London, accompanying his guardian, Sir Ector, and Ector's son, Kay. Kay is to participate in a tournament but he has left his sword at home. Unable to retrieve Kay's weapon, Arthur "borrows" the sword from the stone.

Arthur is oblivious to the consequences of this action. Kay is *not*, however, and claims that *he* removed the sword. After Sir Ector has set the record straight, both he and Kay pay homage to the young king. Others are not so anxious to acknowledge the young upstart as sovereign and Arthur soon finds himself at war.

It is during Arthur's battle with the six kings that Excalibur number one performs its most mystic feat. Merlin instructs Arthur to wait for a particular moment to draw the sword he has "by miracle." Arthur obeys and when he draws the sword, a light "like thirty torches" glows from it, blinding the enemy army and

giving Arthur's soldiers the advantage.

Later in Malory's narrative, Excalibur is ruined in combat. Arthur bemoans the fact that he is now swordless and Merlin takes him to where he will find a new Excalibur, a sword with origins more mystical than its predecessor.

The two come to a lake where a hand has risen from the water, holding a beautiful sword. The owner of the sword, the Lady of the Lake, meets them and strikes a bargain with Arthur: the sword for any wish she desires. He agrees (although he never fulfills his end of the deal. The Lady of the Lake loses her head over the situation...quite literally), and going out on the lake receives the sword from the hand.

At this point, the name of the new sword is still unknown to Arthur. It is only when the Lady comes to court to claim her gift that he learns this sword is also named Excalibur, meaning Cut-Steel. Interestingly, it is not the sword itself that is enchanted but its sheath. Shortly after Arthur acquires Excalibur 2, Merlin asks him which he likes better, the sword or its scabbard. When Arthur answers, "the sword," Merlin rebukes him, telling him the scabbard is worth ten of the swords. He explains that whoever wears the scabbard will not lose blood in battle and advises the king to always keep it with him.

Arthur fails to heed Merlin's warning and entrusts the sword and sheath to Morgan le Fay. When Arthur comes into battle with Morgan's lover, the knight Accolon, he is sent a bogus Excalibur and scabbard while Accolon receives the real items. Due to the scabbard's magic properties, and the inferiority of the fake Excalibur, Accolon almost defeats Arthur. Only the timely intervention of Nimue, the *other* lady of the lake, saves Arthur. She casts a spell, causing Accolon to drop the sword. Arthur recovers both sword and scabbard and defeats the knight.

On the way back to Camelot, Arthur stops for a rest at an abbey. Morgan finds him asleep with Excalibur in his hand. Unable to retrieve the sword, she steals the scabbard. Arthur pursues Morgan but fails to prevent her from throwing the enchanted sheath into a lake. The scabbard's destiny parallels that of Excalibur's with the notable absence of the receiving hand rising from the water.

Excalibur's last appearance in Malory is, of course, after Arthur's final battle. The wounded king commands Sir Bedevere to throw the sword into the lake. Twice Bedevere starts to throw Ex-

calibur into the water and twice he disobeys and hides it instead. Alfred Lord Tennyson's re-working of this incident in his *Idylls of the King*, beautifully embellishes the scene:

*There drew forth the brand Excalibur,
And o'er him, drawing it, the winter moon,*

*Brightening the skirts of a long cloud,
ran forth*

And sparkled keen with frost against the hilt

For all the haft twinkled with diamond sparks,

Myriads of topaz-lights, and jacinth-work

*Of subtlest jewellery. He gazed so long
That both his eyes were dazzled as he stood,*

This way and that dividing the swift mind.

Each time Bedevere returns, Arthur, knowing the hand will rise to receive the sword, asks him what he saw. When he replies that he saw only water, Arthur knows he has disobeyed.

After Bedevere gives himself away the second time, Arthur threatens to kill him if he does not obey. Bedevere finally casts the sword to the water with his third attempt. It is caught by the hand from the lake, brandished three times and then pulled into the depths.

But it has not remained there. We are still experiencing a revival of Arthurian interest that began in the nineteenth century. Current writers Mary Stewart and Marion Zimmer Bradley have given us their versions of Arthur's story, and, consequently, new versions of Excalibur. As long as the story of Arthur is told and re-told, Excalibur will continue to rise from the lake, borne on the arm of imagination.

Further reading:

The Real Camelot by John Darrah (Thomas and Hudson, Inc.), 1982. Includes a section on the Caledfwlch-Caladbolg connection and traces the sword back to possible pagan origins.

The Sword in Anglo-Saxon England by H.R. Ellis Davidson (Oxford at the Clarendon Press), 1962. Very little on Excalibur here, but his study combines the presentation of the sword in Anglo-Saxon literature along with archeological findings. Includes a photo section of real swords. It may be out of print, so check a library (I did).



Dear Fantasy Empire:

The question was raised recently in your magazine as to whether anyone wished to defend "The Horns of Nymon" as great art. Another two serials which remain among my favourites were also decried by a fellow Doctor Who fan: "The Armageddon Factor" and "Destiny of the Daleks."

While I believe the series is great enough to accomodate the likes and dislikes all of its fans, I think some reflections on what art is—ultimately, what great art is—might be in order.

Clearly, the creation of an artwork requires the use of artifices specific to its medium. A Cimabue Madonna always appears on a diagonal; an O. Henry story invariably involves a "twist" ending; a musical pun is as predictable in a soul-searing Richard Strauss orchestral work as it is in the most flippant operetta.

Further, I believe the relative greatness of an artistic work to be directly dependent on the amount of metaphorical transformation of its endemic artifices. The more ingenious the "hardware," the more beautiful the software.

Finally, greatness in art must be a consideration of whether it has accomplished what the artist set out to do. "The Horns of Nymon" is a satire based on myth. *Gulliver's Travels* is the textbook case of satire, or understatement; *Monty Python's Flying Circus* is a textbook example familiar to most, I think, of parody—brashness, overstatement and cheekiness. I am glad both time-honored theatrical devices exist.

To those who don't like "The Horns of Nymon," or *Hamlet*, I say right on. But I don't happen to agree. Apparently, the metaphorical transformations simply eluded, or one's own sensibility rejected them. By the by, I'm not saying "The Horns of Nymon" is Shakespeare. I am saying that the devices employed are *exactly the same*, and the ends of both works are vividly achieved. And where would Shakespeare be without his jesters? I find an equivalent function provided in the "persona" of K-9.

I read your magazine primarily for Doctor Who articles, and love the prospect of the series being discussed and enjoyed by fans the world over. It's fun fun fun!

Les Bernstein
Coral Gables, FL



Dear Editor:

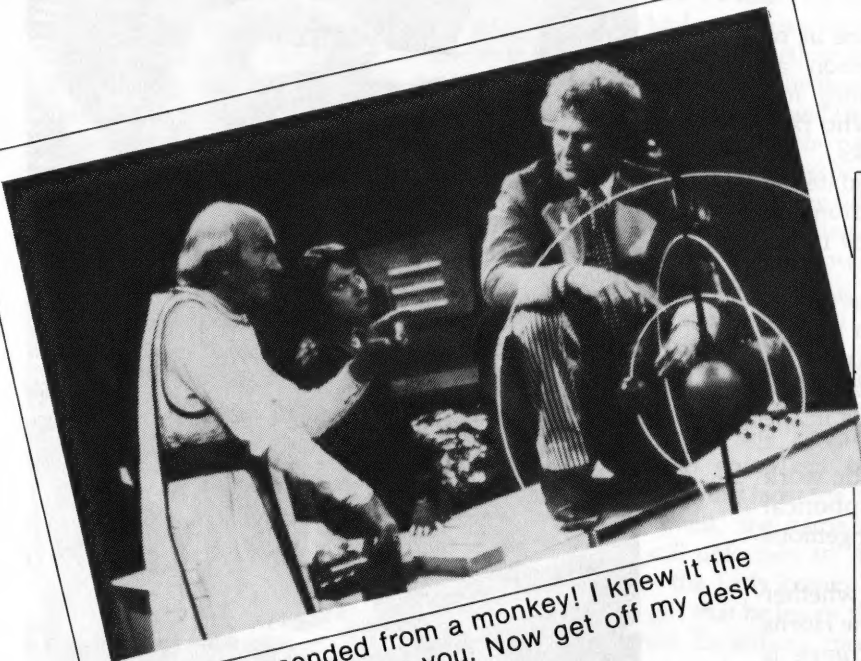
Just a word to tell you what a fine publication *FANTASY EMPIRE* is—it's one of the very few things available in America that covers Dr. Who on a regular basis. Oh, *Starlog* carries the occasional article, but that's not nearly enough for such rabid fans as we here in the States. So keep up the good work and keep the Doctor Who stuff coming!

You might be interested to know that no writer has written for the first four Doctors. Although Robert Holmes is now unique in being the only writer to provide scripts for four of the five (Troughton, Pertwee, Baker and Davison), none have covered the first four, as some directors did. Several have credits with three Doctors. The oddest of these is Terry Nation, who somehow skipped Troughton, but did scripts for Hartnell, Pertwee and Baker (however, if we are to believe John Peel, he only did *good* scripts for Hartnell!). Other three-timers include Brian Hayles and David Whitaker.

I look forward to Colin Baker as the Doctor, although it may be a while before I get to see him, as slow as our local PBS station has been in getting the Davison's. Peter Davison is a fine actor, but I miss the eccentricity of Tom Baker. JNT seems to indicate that Colin will be steering back to those days somewhat. I love the "bad taste" costume! What a wonderful idea—it's so deliciously tacky!

Jeff Smith
Editor, *Wet Paint* fanzine
Rte. 3, Box 225
Sparta, IL 62286





You **are** descended from a monkey! I knew it the moment I set eyes on you. Now get off my desk this instant.



You've got a lot of nerve making cracks about **my** outfit. Have a look in the mirror.



But I'm not entirely sure what it **means** by "Sell 10 shares of AT&T."



One more comment about the way I look and I'll box your other ear.

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